

SEP 15 1942  
OVER ILLUSTRATION  
GLAZING CLAY FIGURES  
SAN JOSE, CALIFORNIA  
PUBLIC SCHOOLS

Art School

SEPTEMBER 1942

LIBRARY  
WASHINGTON  
UNIVERSITY  
ST. LOUIS - MO.

ST. LOUIS SCHOOL OF FINE ARTS  
352

FOR LIBRARY USE ONLY

# DESIGN

35c

VOL. 44 • NO. 1





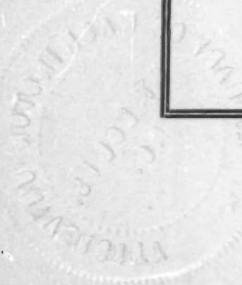
*Do Your Share  
To Protect The  
American Way*



*Invest In Your Country!*



*Buy War Bonds and  
War Savings Stamps*



FELIX PAYANT  
EDITOR

ALAN C. TRACEWELL  
BUSINESS MANAGER

*Contributing Editors*

Helen Durney  
Clifton Gayne, Jr.  
Robert Iglehart  
Vernon Clark

*Advisory Editors*

Dr. Ray Faulkner, Head  
of Art Dept., Teachers  
College, Columbia Univ.

Alfred Howell, Director  
of Art, Public Schools,  
Cleveland, Ohio

Alfred E. Pelikan, Di-  
rector of Milwaukee Art  
Institute, Milwaukee

Dr. William E. Warner,  
Pres., American Indus-  
trial Arts Association,  
Columbus, Ohio

R. Guy Cowan, Design  
Consultant, Onondaga  
Pottery, Syracuse, N. Y.

Elizabeth Gilmartin,  
Director of Art, Public  
Schools, Toledo, Ohio

Marion E. Miller,  
Director of Art, Public  
Schools, Denver, Colo.

Clara P. Reynolds, Dir.  
of Art, Public Schools,  
Seattle, Washington

Edna Patzig, Assoc. Pro-  
fessor, Department of  
Art, University of Iowa,  
Iowa City, Iowa

Dr. Jane Betsey Welling,  
Assoc. Prof. College of  
Education, Wayne  
University, Detroit

Wanda L. Wheeler,  
Supervisor of Art Edu-  
cation, City Schools,  
Knoxville, Tennessee

With this number we begin another volume of DESIGN. We hope that our readers enjoy this number and find it useful. We wish to extend the invitation to you to write to us with suggestions as to the type of articles that are most interesting and helpful to you. As always, this year we shall have a variety of editorial matter in an effort to cover the many phases of the field of art. So, if you do have ideas or suggestions write us. We shall appreciate hearing from you.

Per  
Art  
L.A.



VOLUME 44 NUMBER 1 SEPTEMBER 1942

## TABLE OF CONTENTS

### COVER ILLUSTRATION

Glazing clay figures  
San Jose, California, Public Schools

COMMUNITY ART PRACTICAL DEMOCRACY 3

By Emily L. Cooke

SCULPTURE AND NATIVE MATERIALS 4

By Grace Wible

MARIONETTES CORRELATE ENGLISH AND ART 6

By Martha A. Ebeling

NO SHORTAGE OF INGENUITY 8

By Philoma Goldsworthy

AMERICAN HISTORY AND ART APPRECIATION 12

By Dean Stambaugh

MAKING FACES 14

By Roi Partridge

MURALS FOR SCHOOLS AND COLLEGES 17

By Arthur Katona

LET'S TURN TO WEAVING 21

By Margaret McCrea

HENRY WIL STIEGEL 23

By Angus Douple

CLAY • WHAT CAN YOU DO WITH IT? 24

By Angus Douple

VITAMIN A(RT) 27

By Clifton Gayne, Jr.

Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; Alan C. Tracewell, Secretary; J. Paul McNamara, Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1942, by Design Publishing Company. Entered second class matter September 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage. They will be handled with care, but we assume no responsibility for their safety.

# DESIGN READER'S GUIDE

FOR SUPPLIES

## ART SCHOOLS.

Pratt Institute, the Art School, James C. Boudreau, Dir., Brooklyn, New York.  
The St. Louis School of Fine Arts, St. Louis, Mo.

## BALL MILLS.

The Denver Fire Clay Co., Denver, Colorado.  
The Pereny Pottery and Equipment Co., Columbus, Ohio.

## BANDING WHEELS.

The Denver Fire Clay Co., Denver, Colorado.

## CLAYS AND GLAZES.

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.

## CRAFT SUPPLIES.

Atlanta Ceramic Laboratories, 1054 McLynn Ave., Atlanta, Ga.  
Lester Griswold, Colorado Springs, Colorado.

## KILNS.

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.

## POTTERS' WHEELS.

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.

# CERAMIC SUPPLIES for Pottery Making

Correlated with other art subjects, pottery making teaches the basic principles of design, form, and color. At the same time, these principles are applied in practical classroom projects from which students gain invaluable knowledge and experience.

All the clays, glazes, and kilns necessary to carry on this fascinating classroom subject with professional efficiency and economy are available through Drakenfeld.

### B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York, N. Y.

BRANCH: Chicago, Ill.

PACIFIC COAST AGENTS: Braun Corp., Los Angeles  
Braun-Knecht-Heimann Co., San Francisco

WORKS: Washington, Pa.

Write Dep't. D for complete information and prices

CLAYS  
MAJOLICA AND MATT GLAZES  
UNDERGLAZE AND OVERGLAZE COLORS  
GLASS COLORS  
MODELING TOOLS  
BRUSHES AND POTTERY DECORATING KILNS  
COMPLETE LINE OF MATERIALS AND CHEMICALS FOR THE CERAMIC ARTS



# DRAKENFELD

## THE ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY

ST. LOUIS, MO.



Professional training leading to the B. F. A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts. Teacher Training course. Students may live on Campus and participate in all activities.

For information, address:

KENNETH D. HUDSON, Director, Room 60

## AMERICAN EDUCATION WEEK FOR 1942

EDUCATION FOR FREE MEN is the theme of the 22nd annual observance of American Education Week to be held November 8-14 inclusive. This theme is most fitting at a time when the entire world is at war to determine whether freedom or tyranny shall prevail among men.

American Education Week is a time for a concerted effort on the part of all school systems throughout the nation to help the public understand why education is more and not less important as a result of the urgency of the war effort. It is a time for interpreting to the people what the schools are contributing to the war effort and the part that they must play in the peace that is to follow after military victory is achieved.

For the first time in the 22 year history of American Education Week the observance this year will be on a wartime footing. Education is undergoing many changes as a result of the war. Because of the necessity of putting an increasingly large part of our national income into the war effort it is becoming more difficult to finance the services and activities to which the American people have accustomed themselves. There are some things which the American people must give up in order to make the war effort as effective as it must be.

But we do not believe that the American people, if they are kept informed, will sanction the reduction of school support to the point where serious harm will be done. This may happen, however, unless the teaching profession and the friends of education are alert and active in behalf of the schools. The experience of England suggests that we must maintain our schools or pay a higher cost in terms of juvenile delinquency and other problems.

American Education Week in 1942 promises to be one of the most significant in the history of this movement. It is an opportunity for a concerted nationwide effort to inform the people regarding the tremendous contribution of the schools to the war effort and to the preparation of our 27,000,000 boys and girls for the new world that is now being shaped.

The National Education Association has prepared materials to assist local school systems in the observance, among which are posters, leaflets, stickers, manuals, plays, and other materials. Write to the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C., for complete information.

# COMMUNITY ART PRACTICAL DEMOCRACY

By EMILY L. COOKE

If we are to have a democracy then we must try to provide equal opportunities for everyone. It is impossible and highly impractical to secure the same materials for people in rural communities as for those in large industrial centers. Start with the people around you to discover their needs and base your creative thinking on what you find. Environmental influences are tremendously important. Rural communities will find that they have all out doors and nature for a workshop and to provide the materials of art. City dwellers will best depend on commercial products for creative experiences. In large cities there have been for some time, organizations and institutions which have recognized the value of working with the hands and thinking creatively but small communities are just now becoming aware of the possibilities of their environment. Too often we copy or do not follow native desires because we have not trained ourselves to be inventive or ingenious.

Very few people take what they find and try to make something useful out of it unless someone else has done it before. Many materials have been neglected. We do without some things which we really need for some time because we can't get to a place where they may be purchased. Why not try to substitute and convert things to make them useful? When you need something, why not try to think of a substance that might be used to make it and then go ahead and see what you can do? You will find that your home and every day living will become richer because of the things you have succeeded in making and because of what has been taking place in your thoughts in the process of making these things. Many such articles will make your living more convenient and more satisfying.

In rural communities often the social center is found in the schools and in the churches. To be an outgrowth of the people the move to organize and interest people in art could first find embodiment in some of these organizations. Why not start by reviving some of the old household arts? There is a need for guidance and organization. To get the thing started have someone bring a quilt design to the next meeting and show how to proceed in making a quilt. The next time try having some one bring an inkle and demonstrate how to weave. Have some one

bring a piece of burlap on which could be designed a pattern for a hooked rug. Try telling a story in the design. When these old arts are looked at from a creative standpoint they take on new meaning and present a new problem. Feel the challenge of the new problem and put your personality into your work.

To weave on an inkle loom start saving string which you can dye to use on the inkle or, buy carpet warp which is very inexpensive and comes in boil-proof sunproof colors. Select colors which you like or ones that you know make a pleasing and harmonious combination. String up the loom and go to work. Use your own ingenuity and originality as much as possible in selecting the colors and in making the design. If you need guidance and there is no one in your community to give a demonstration on inkle weaving secure information in a craft book for beginners or see DESIGN for May 1942. Watch magazine articles for much is being done to revive an interest in these old arts. If you know of someone who can come and help you so much the better for you will soon discover what is meant by attacking the problem creatively if you have a good teacher.

To make a hooked rug you will need a piece of burlap about two inches larger on all sides than you want the finished rug to be. If the rug is to be twenty-six inches by thirty-six inches the burlap should measure twenty-eight by thirty-eight inches before you start. It is best to have a frame on which to work but rugs can be hooked without. To attack the design creatively take a piece of brown wrapping paper the size of the burlap, a piece of charcoal or a lead pencil and an eraser and draw your own design. Why not put in some of the things you have at home that you like, some favorite scene. Or a design to represent experiences which you have enjoyed and do not want to forget could be put into your rug for safe keeping? The rug will take on a personality of its own and soon become an old friend that you will not want to part with for love nor money. Rags can be prepared for hooking by removing the color with white Rit and then by dyeing them with boilproof and sunfast dyes of varying hues. Have some colors in very dark values as well as some in very light shades, as a contrast is good. Make sure the colors are durable colors which will not fade.

Work out the rug, put it where it is most needed and let it assume its place in your everyday living.

Too often quilt patterns are borrowed from a friend, copied from a book, or handed down from generation to generation. It is all right to study old quilts and borrow an unusually good design from some one else but it's much more fun to tackle the job of making a quilt all by yourself equipped only with pencil, paper, ruler and the dimensions of the finished product. Divide the space into sections of varying shapes, try some different shapes, draw some experiences which you have had, try making these pictures fit into some of the shapes you have made. Do these experiences fit into some shapes better than others? Would slight changes in the drawing help to make these pictures fit any better? Now start experimenting with stitches and colors. Certain feathery stitches will adapt themselves readily to representing trees, bushes and foliage, while solid stitches might be used for roof-tops, houses and other buildings. Decorative stitches might be used on the flowers, leaves, animals, to express different textures. You can decide about the stitches much better than anyone else because what might mean one thing to you might mean something entirely different to some one else and this is your experience. Ask for guidance and judgment but do not wait for it and rely on it when you have your own mind to depend on. The sky is the limit. Express yourself and your quilt will be more valuable from all angles. If you like to save your quilts for some one else they will appreciate them much more if they express your personality instead of just showing them some of your workmanship. You can experiment and design and still show your workmanship.

Quilt making, rug making, and inkle weaving have been suggested because they can be made of scraps of cloth and string and because there are likely to be artists available in these crafts who can give interesting demonstrations to get people started. America needs creative work to enrich rural communities to help make life in these places richer within and more interesting in their development of individuals. Thinking creatively is infectious; when you have made one thing you will want to make others but the important thing is to get started and by your enthusiasm start others.

# SCULPTURE AND NATIVE MATERIALS

By GRACE WIBLE  
Assistant Art Supv.  
State College, Pa.

- Exploring needs and available materials with a creative attitude will bring many ideas.

We are all anxious to keep the cost of art materials as low as possible. That can be done in any community if the art teacher or classroom teacher with the help of the children will make a study of local resources. The people of a community are glad to contribute scraps of material and discarded articles to the schools. With a few suggestions from the teacher the children will delight in collecting them.

In either town or country stores are always available. Collect them. Uses will occur to the collector for his unusual stones. Indiana limestone, sandstone or other soft stones can be used for stone carving. Stones should not have weathered too long or the inexperienced person will find them too hard to carve readily. The size and shape of the stone may suggest a subject. It is well for beginners to work directly although many artists prefer to make sketches and preliminary models before they begin to carve. The direct approach will help develop an appreciation for the possibilities of the material.

As to tools for this work the local tombstone cutter may be willing to donate his old tools. These are excellent as the metal is hard and the tools will keep a keen edge much longer than other chisels. A coal chisel is an inexpensive tool and quite satisfactory. Certain kinds may be had for less than twenty-five cents. A good sized wooden mallet or a hammer is all that is needed to open a new world of creation and appreciation. If the demonstration and discussion of the possibilities of stone carving are presented in a dynamic and exciting manner tools of various sorts will be forthcoming. In one school a boy appeared the next day with a coal chisel and a rasp from an old blacksmith's shop with which he obtained a most unusual finish.

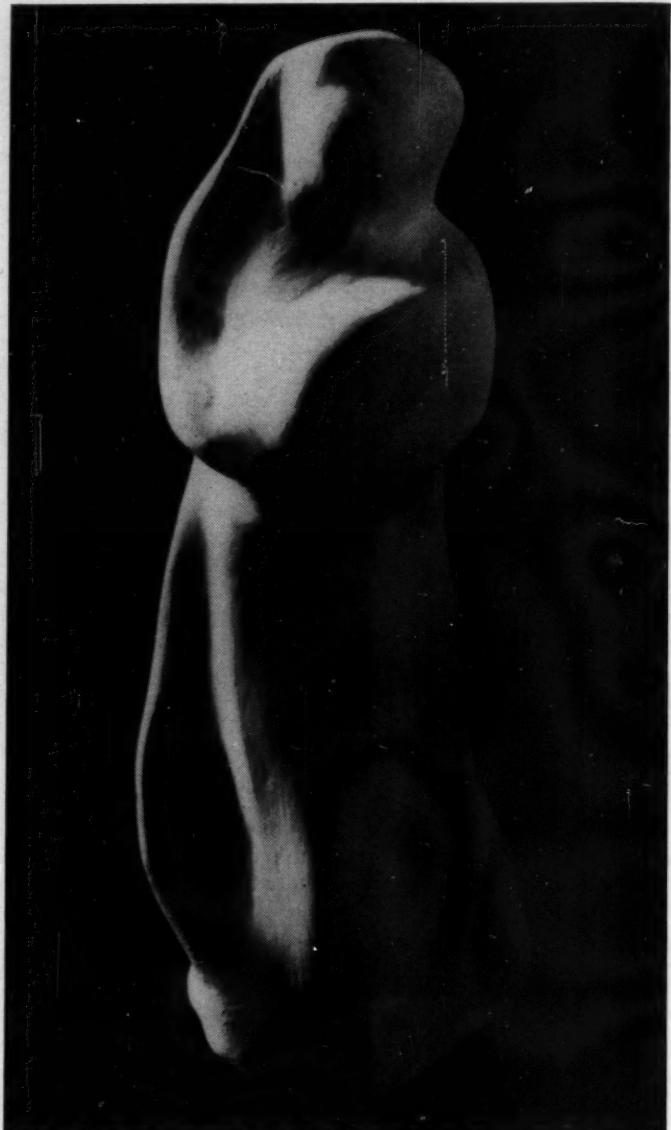
High school boys will enjoy a man-sized job such as this which must be done out of doors or in the basement where flying chips will not injure others or the sound of the mallets disturb them. It is well for the sculptors to wear goggles to protect their eyes. Equally as many girls as boys will want to try their hand at sculpture.

With younger children soap brought from home or home-made soap is excellent for carving. Home-made soap carved before it has been exposed to the air more than a week or two has a quality and an interest not found in commercial soap. Of course, tools are most simple. Beside the pocket knife, sharpened "sucker" sticks, hair or bobby pins, and tooth picks have been used by ingenious youngsters.

Hard coal has been used as a medium for sculpture. Small objects carved from coal may be rubbed until a high lustre is obtained which will resemble a black onyx that has a satinlike finish. People in the hard coal regions or in areas where hard coal can be obtained might experiment in this medium.

Clay is one of the no cost materials. With a little effort it may be obtained from brick yards, clay banks, abandoned quarries, streams and farmland. Some little experimentation will determine whether it can be used in the raw or whether it needs to be screened or mixed with another clay.

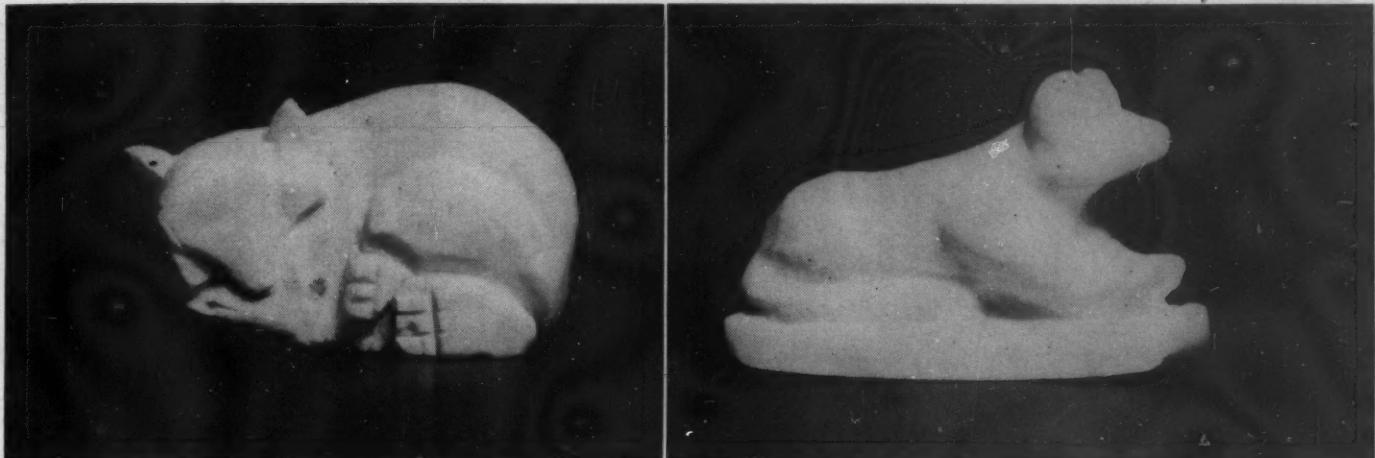
Elementary age children enjoy clay they have found and prepared for their own use more than that bought for them or prepared by the teacher.



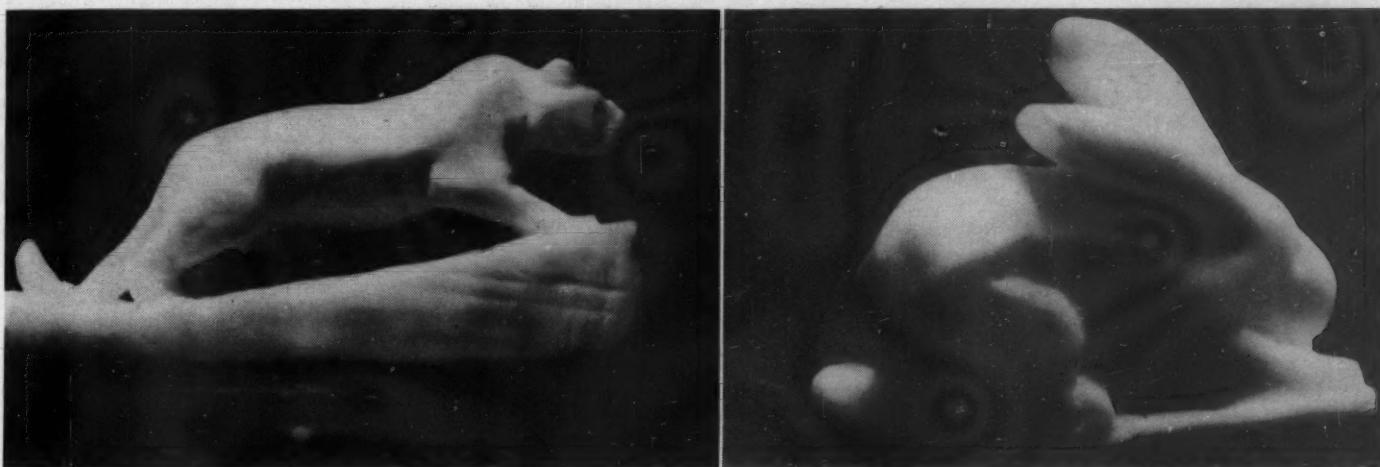
Above: Plaster of Paris cast from clay model waste mould.



Right: A figure carved from stone.



*Above and below: Examples of carving using soap as a medium. This work was done by grade school pupils.*



Older children will enjoy modeling and casting their best objects in plaster of Paris or commercial casting materials. This is a real challenge to them. The satisfaction they experience in accomplishment makes the problem well worth the effort.

Biscuit firing may be done successfully in a clean old oil drum on the school grounds or even in the furnace in an old covered iron kettle if there is a cooperative and sympathetic janitor. The drum or kettle should be completely covered and then the fire gradually increased to a white-hot heat. After having been kept at this temperature for a couple of hours the fire may be allowed to die down gradually until the pottery may be removed. No attempt should be made to remove the pieces until they are cool enough to be moved with ease. This will require twelve hours or more. Some clays can be fired in an ordinary electric oven at home.

Wood is another common material which has innumerable possibilities. Scraps can be had for the asking from lumber yards if not from homes. Discarded furniture is an excellent source of dry well-seasoned wood. Of course, the varnish will have to be removed for most purposes.

Wooden jewelry of all descriptions can be carved from small pieces and finished with paint, shellac and wax, or just nail polish. Small safety pins may be fitted into grooves carved into the back pieces of costume jewelry, covered with plastic wood and allowed to dry. This eliminates the nuisance and expense of getting the manufactured fittings.

Beautiful bits of wood should be finished without paint and used for necklaces, pins or belts. Large pieces such as

stumps, logs and thick beams are the material from which exciting wood carvings of figures, busts, and animals as well as other things may be made. Seasoning these pieces for a year or two will help prevent cracking. Panels carved in low or high relief are rich decorations for the school or home. Even the least gifted boy can make a pedestal for a classmate's sculpture out of boards salvaged from the scrap pile. Chisels, mallets, or hammers and a brawny arm will conquer even the hard woods although it is well to begin on soft wood. Everyone likes to whittle. Remember the school desks of the last half century? Turning this urge into a worth while channel is a real contribution to the growth of culture and the development of appreciation.

#### REFERENCE BOOKS

Faulkner, Herbert W. **WOOD CARVING AS A HOBBY**. Harper & Bros., N. Y., pp. 37. Discusses kinds of woods and their possibilities. Includes relief, round and chip carving as well as decorative carving. Directions for finishing woods very good.

Gaba, Lester, **SOAP CARVING**. Studio Publishing Inc., 381 4th Ave., N. Y., pp. 80. Many photographs. Good help for the amateur.

Ellis, Clifford-Rosemary. **MODELLING FOR AMATEURS**. Studio Publishing, Inc., 381 4th Ave., New York. Well illustrated and well named.

#### Free Films

Popular Sculpture Sound 16 mm. 20 min. Castle Films Corp., New York.

For bibliographies on POTTERY OUTDOOR Firing, Home Made Kilns, write to Industries Art Cooperative Service, New York.

# MARIONETTES CORRELATE ENGLISH AND ART . . .

By MARTHA A. EBELING

• An interesting marionette project was successfully completed by a high school art class. It was initiated by the students who found some marionettes in the stock room. This interest developed rapidly and soon definite plans were under way. An English class was asked to work out two plays that would be suitable for marionettes, and would be suited to a high school audience. While they were doing this, the art class assembled all the materials that they would need, and constructed body parts and controls, until the characters of the play were well enough defined for the students to proceed with their work. The two plays selected were **Bluebeard**, and **Rip van Winkle**. These offered a nice contrast in spirit and costuming because the first was sophisticated and the latter very rustic.

The class consulted many books on marionettes but found it both necessary and desirable to work out their own problems. A most useful method of constructing heads was developed. A small hole was punched in the top of an old tin can and a small dowel rod the height of the can plus that of the head, was forced into it. This furnished an excellent armature and plasticene was built up around the part emerging from the can. The students modeled the heads, emphasizing facial characteristics to bring out the character. Cruel Bluebeard had a hooked nose, fierce eyes and thin lips.

After the modeling was completed the head and can top were greased with vaseline and small strips of newspaper soaked in paste water were laid on one half the head. About five to eight layers were used. When this was sufficiently dry it was removed and the process repeated on the remaining half of the head. The edges of these two shells were trimmed and then joined by more paper strips. This joint had to be carefully done because it would receive a great deal of strain. When this was dry, a wire was inserted from

ear to ear and the edges twisted to provide a place of attachment for the head strings. The problem now was to provide an attachment to the body. We placed the head on a piece of ply wood, drew around the neck for a pattern and then sawed this out for a core for the neck. A small screw eye was put in this and it was fitted into the neck and tacked on front, sides, and back.

Poster paint was used for the heads. The students found it necessary to paint on a basic skin color then heighten this to suit each character. Eyes and lips were shellacked for gleam under stage lights. Wigs went on last. Their foundation was of muslin made into a little skull cap. Yarn was sewed to this then it was glued to the head. This makes a light and sturdy wig. Embroidery floss was used for Bluebeard's famous beard but yarn was found better for hair. In a few cases the hair was modeled with the head then painted but this was not very effective.

The neck construction of these papier mache heads was particularly useful because clothing could be fastened to them by merely sticking in a pin. This helped hide the connection of head and body and did not hamper movement.

The scrap box grew rapidly and included everything imaginable. Bluebeard's finger ring which added immeasurably to the significance of his actions had been a jeweled button on an old dress. An old earring became a turban decoration. Discarded gloves were immediately made into shoes. Very few materials were bought. Students were very eager to bring odd pieces of material and we soon found that these worn pieces from home were better to use because they fell into softer folds than new material.

The bodies were made of muslin stuffed with cotton and liberally weighted with fishing sinkers. These come in several sizes and one can use large ones for the body and small ones for arms and legs. A good grade of fish-

ing line was found best for stringing the marionettes because it does not tangle, stretches little, and does not break. This was somewhat expensive but was worth the expenditure.

The industrial arts class worked on a stage for the play. They built the stage of wood and used bolts so that it could be dismantled quickly and stored for future use.

The scenery was kept very simple so that the movements of the marionettes would not be impeded, and so that the attention would be on them. Backgrounds were painted on cardboard salvaged from old mattress boxes. Some furniture was made to scale, and some doll furniture was used.

The production of these plays brought out previously unrecognized abilities in the students. One boy carved a rifle to scale and in the correct period for Rip van Winkle. Students who had been unsuccessful at drawing and painting were good at the mechanical work of putting on the papier mache for heads. Others were delighted to model the heads and developed keen observation in studying faces for character analysis. There was a job for everyone, seamstress, carpenter, electrician and painter. This individual effort used for a group purpose opened a new interest and future hobby for everyone, developed skills, enriched the work of other classes and provided entertainment for a large number of people.

On opposite page:

*Drawing of Bluebeard as devised by the students in the marionette project and an illustration of the stage used for the walking puppet show.*

## A PERAMBULATING PUPPET SHOW

• A puppet show is usually an effective part of an assembly program, but the novelty of a walking puppet show really holds the interest. Such a show is not at all difficult to produce and requires only a minimum of materials but a maximum of ingenuity. Hand puppets are used for this type of show.

Our play, in the traditional Punch and Judy style, was to be presented in a large auditorium so we decided to have not one, but two stages and carry on the action between them. This meant that one person, a small stage suspended over his shoulders, would stand on one side of the auditorium stage and another person on the opposite side of the auditorium stage. Each person manipulated two puppets, one on either hand. Since they had to talk for two characters they had to change their voices somewhat. We discovered that boys could do this more effectively than girls because they could usually change their normal voice to falsetto.

The students wrote a play called **The Courship of Annie Shoebuckle**. On one stage was Annie's father and mother who alternately quarreled violently, then agreed in their desire to get Annie married. On the other stage Annie was being courted by bashful Henry. Occasionally they would hear her parents quarreling which would discourage

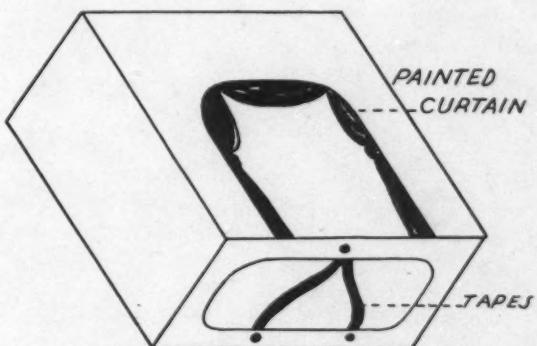
Henry and disconcert Annie. Sometimes the parents would listen to Henry's wooing of Annie. This cross-stage action was carried on until Henry worked up to the climax of a proposal and her parents were vociferously joyful.

These hand puppets were made in the usual fashion. The heads, whose facial characteristics were highly exaggerated, were constructed of papier mache. The hands were made of plastic wood. The forefinger of the operator was inserted in the head, and thumb and third finger in the arms. It was found necessary to have the sleeve extend to the elbow to cover the arm of the operator. A little practice with these produced motions effectively illustrating the dialogue.

A great deal of the success of this type show depended upon proper staging. An ordinary cardboard carton was used. This had to be wide enough to extend beyond the shoulders of the boy inside it and deep enough to allow him to bend his arms, elbows close to the body, hands up in an attitude resembling prayer. It extended about 4 inches above his head and just covered his shoulders. An opening was cut in the front of this box and a gay design painted around it. One of our stages was purple and the other green. A large oval was cut in the top to allow his voice to be heard more clearly. Another large oval was cut in the bot-

tom to permit the box to slip over his shoulders. A strong tape was attached to the center front bottom of the box and extended in V fashion to the bottom back of the box. This was held securely with clamps. The person operating the puppets put his head up through the V and the tapes went over his shoulders, suspending the box. This resulted in the operator's face showing through the front opening. A thin, dark piece of muslin was suspended from the back of the top oval of the box and left hanging free to the bottom, thus hiding the operator's face. When footlights were used on the auditorium stage the operator could easily see through the curtain of thin muslin but he was invisible to the audience. As a finish, thin muslin in a harmonizing color was hung all around the bottom of the box to the floor, hiding the operator's legs. This can be drawn into the ankles like a clown costume or allowed to hang free.

The effect is quite humorous and entertaining. When the operators walk on the auditorium stage no one in the audience has the slightest idea who is inside the box. As the play progresses the audience identifies the voices with the characters and forgets all about the person operating them. These stages and hand puppets can easily be used again in class work or other programs. They are light, portable, and adapted for use in both small and large rooms.



# NO SHORTAGE OF INGENUITY

By PHILOMA GOLDSWORTHY

Supervisor of Art, San Jose, Cal.

• "What can I do in this crisis?" is the question uppermost in the minds of patriotic Americans. Art teachers of San Jose, California, are answering this question in a practical way in a program of art instruction tied up, not only to the war effort, but intended to continue on into the uncertain future.

Because no one knows what will follow the war, the program is designed to adapt itself to changing conditions. Because it works today, and because it is adaptable to continuing change, it promises to go on into the indefinite future as a successful experiment intended to prove by actual results that art instruction is a vital part of the school and community program.

Our outline for the conversion of art education to meet the changing needs of pupils and parents has been organized under the following group headings: service, public relations, therapy, and growth in understandings.

## Service

Patriotic service through the art department has included the making of airplane scale models, designing of posters for presenting social and patriotic questions, and the acting as service agent for national and community welfare by putting over propaganda through cartoons.

With many more mothers away from home in service and defense work there is a continually growing need for efficient care of small children. Realizing this we have organized a series of training problems designed to make "helpers" of girls from 14 to 18 years of age. This group chose the name of Victory Girls. The art teachers instruct in craft skills appropriate to the small boys and girls and direct the filling of a bag or kit for each girl to take on her calls. We have called upon the Home Economics Department to help direct the girls in the preparation of foods and the feeding of young children. The school librarians have helped with suggestive lists of stories to be told to the little tots, and the physical education departments have suggested simple rhythms and games for the girl helpers to have as a part of their amusement program.

Training has been scheduled in class time, and also as a club activity. Certificates given the girls after a tryout in a local day nursery are signed by the heads of the different departments, and announce to the mothers the type of training the girl has received. The P. T. A.'s of the schools sponsor the movement, and appoint a committee to help decide pay rates for different types of service, and to adjust all matters between mothers and Victory Girls. The Red Cross rooms and other service centers have posted announcements of this service and list the names and locations of the girls. The local newspapers have carried articles and pictures concerning the movement. Groups of girls in both junior and senior high schools received the attractive certificate in June. We realize that aside from the work experience of the girls in the present emergency these young people will be better mothers of the future for the training they have set for themselves in this type of service.

There is a need for the youth in our high schools to help in leadership of neighborhood and camping groups. The emphasis in art classes will continue to be in such thoroughness in the acquiring of tool skills that in the future the older

youth can help in the teaching of craft technics in camps and clubs made up of younger boys or girls. There is a need for such leadership as a part of the recreational program.

Another phase of more thoroughness in tool skills is the preparation for work experience. Work on a job is an important element of all learning, and we must try to increase the realistic character of work from year to year. Training in one or several manual skills should be regarded as essential for all. Photography, blue printing, drafting, carving, all are tools for a variety of experiences in apprenticeship for work.

We may well keep in mind the possibility of a year of social service work as a post-school experience. Whether or not this plan materializes, we must train now for post-victory needs. There will be many opportunities for rebuilding and rehabilitating devastated areas. The art student must see the possibilities of his contribution in city planning and city beautification throughout the world. The art instructor who sees the opportunities for youth in the future will stress this phase of the art program.

More than the mere making of cities, more than the creation of beautiful surroundings, art instruction can be made one of the most powerful forces for character building. The child who is taught to love beauty and is shown how to create it in sticks and stones and grass and flowers will cry out against destructive forces such as war and all it brings. He will go from school to try to heal the wounds of the world as a physician seeks to heal individual men.

## Public Relations

Appearing before P. T. A. groups to gain sponsorship for the Victory Girl movement, and bringing parents into the classrooms to learn with their children, we also planned a city-wide "art-in-action" show to make the public aware of the fact that art education is changing with the times, and we demonstrated a variety of activities adjusted to the new pattern of living. Taking for our slogan "NO SHORTAGE OF INGENUITY" we moved into the civic auditorium as a centrally located spot where the public could come most easily.

The program reached through every age, and some 400 children from kindergarten through senior high school took part. No teachers were in evidence. The youngsters of each age group met the public, explained their craft and demonstrated their skills.

Primary grade pupils were engaged in knitting and weaving, intermediate grade pupils were busy at smocking and puppetry, while those of high school age did wood carving and tin can craft, made costume jewelry, and exhibited their skill in ceramics and other art technics.

Parents came by the thousands to see the art-in-action show, and many more were drawn in as escorts for their children by scheduling many changes of child demonstrators during the afternoon and evening of the two days. We stressed the salvaging and substituting of art materials, thus serving patriotic ends, and calling attention to the therapeutic value of busy hands. Among the slogans appearing throughout the large auditorium space inspired by recent expressions in DESIGN Magazine were: Art Activities for Emotional Well Being, Conserve Originality in Youth, Art Contributes to a Renewed Spirit, Busy Hands Make Steadier Nerves, Conserve the Initiative in Youth, An Artist in



## Every Child, Art Creates Character, and Art Experience— Every Child's Heritage.

Home-making and mechanical drawing, as features closely allied to art expression, added to the appeal of patriotic service through the making of scale models of airplanes, and to the appeal of economy in saving and salvaging through reworking yarns, re-upholstering furniture and remodelling clothes.

### Growth in Understandings

In concentrating on the will to fight and the will to win, we must guard against this emotion turning into deep-set hates against whole racial groups. Art expression is an international language, and the artist is truly the interpreter for his times and his people. In school art classes, a study

of and an understanding of racial art expressions has been planned to help us better appreciate those cultures and the personalities within the cultures. A study of the arts and art personalities of the allies, especially South America and China might well be included in all of the studies for the coming year. Then let us bring to the fore the art of universal significance from all nations.

There may be a poverty of materials in the readjustment period, so we must now learn to care for, repair, and salvage materials for recreational and for living experiences. Working with war-limited materials now, being creative with substitutes and discard materials, will bring a better understanding of true creativeness by taking limitations as a challenge. A better spirit of service on the part of the



teacher and pupil alike should be the result of working with limited quantities and through adaptability to new supplies. This can be made an adventure with all the vision of the

great possibilities of the future starting in the classroom of today.

We are thus trying in our program to be down-to-the-



earth, to be absolutely and completely practical, to teach practical service, to help the sick, to promote community good will and action, and to point out the road that leads

from this present chaos to the times of peace that must come some day, we do not know when. When that day does come we want to be ready for it in spirit and in fact.

By DEAN STAMBAUGH

• Are you taking full advantage of the opportunity for growth and enjoyment that the Art Program can offer? Our cultural background is the dictionary that contains the information of the past which we use daily in one form or another. These facts are necessary and important, but not many persons would enjoy spending their time in the reading of a dictionary. Let's make our work come alive and mean more than just a page in a book or a picture of something so remote that it would be difficult to imagine that the people of a period really had problems just as we do. That they too lived, breathed and were human. We would enjoy the variety of material that one of the units from our cultural dictionary could offer us by using the many visual aids and by participation in activities which include the use of many materials in varied ways.

We are all of us interested in America—yesterday, today and tomorrow. It is one excellent starting point for the guidance of the growth of our Junior High School people. One method of handling a unit of work is presented in this article. Because everything must have a beginning and advance from that point, let us begin our work in the appreciation and understanding of our own background by considering as many different but related facts about the people in their own period as is necessary not for a mere recitation of facts but for a real appreciation of the many causes and influences which caused them to be as they were.

To understand a period properly one needs to know not only the historical facts but facts about the homes, clothes and social activities of the people who lived at that time. This material can be given as a rich new food—sparingly and with care at first so that the members of our class become accustomed to it gradually for what it is and do not view it with dismay as a dead study of facts and dates of people so remote that the fact that they did anything but produce works of art and do deeds of historical importance just so that they in their time might be required to memorize them. Some learning has been based on the fact—learn the new by beginning with something that is already familiar.

We could choose as a starting point the start of our English ancestors on the New England coast. One of the first concerns was shelter. Due to the element of time and the lack of elaborate materials the first homes were of a necessity built to care for their imme-

# AMERICAN HISTORY AND



*Group of students at work in design workshop at Friends Central Country Day School, Overbrook, Pennsylvania*

diate needs and for the most part at first simple structures called English wigwams were made. They were like the simple homes in certain mining villages from which they came. Later more pretentious buildings were made. It is true there were modifications to suit the needs of the new world but instead of this acting as a hindrance it was a step in the right direction, since it caused both their homes and furniture to be functional. These early Americans had very definite religious beliefs which had caused them to give up their former lives and homes for the chance to practice their personal beliefs. These convictions included a prejudice against color and images, but as people died and graves were marked decoration began very quietly to make itself felt. Certainly it was within the bounds of propriety to show a respect for the dead and if this feeling were to be given or to show a comparative re-

spect it was only proper that certain important persons deserved something better than a plain marker, so the decorated grave stone came into use in the new world.

The first breaking away from custom and tradition is always the hardest so we may now expect some new sign of the relaxation of the formidable puritan stiffness. It was an easy step from a carved memorial stone for the important or revered dead to some sort of record or testament to the important or respected living. As life became less difficult and prosperity came to some the desire to have symbols of this new good fortune caused them to have their likenesses painted and to import furnishings for their homes. These first painters or limners as they were called were native born or third or fourth rate English painters. They did all the making of the tools of their trade, mak-

# D ART APPRECIATION



*Social studies group working on the historical part of the unit of work described in this article*

ing their own brushes and often grinding their own paints from native clays and plants. In the summer they travelled much as a peddler might and filled in the faces and hands in the likeness of the "sitter." The sitter had the choice of a wide selection of positions which had been painted in the previous winter lacking only a face and a pair of hands to make it a portrait.

Their work was really stiff and ignorant rather than primitive. This distinction is made because the people who did the painting had come from a civilized and cultured world. In order to have been true primitives they should have been untrained and influenced by no one. These paintings had to be of the type if they were to be accepted by the people who bought them. The fact that the sitters were adorned with European finery was an indulgence accepted due to the mellowness that pros-

perity, even a limited one, brought to these stern people. The above information concerning our New England ancestors, their beliefs and small weaknesses may easily be given a class group through a closely unified program carried out in connection with the Social Studies Department. This work is necessarily a very limited picture of this period but it is enough to use as a basis upon which a background may be built. This suggested type of work may become as detailed or as simple as the limits of time and schedule permit.

#### Suggestions for additional work:

1. Study of architecture.
2. Study of sculpture (figureheads, scrimshaw, tombstones, toys).
3. Painting (signs, coaches, limners).
4. Glass, textiles.

#### Visual Aids

##### Films

1. Colonial Architecture, 1 reel, sound Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Illinois, or 11 West 42nd Street, New York City.

2. Art of Spinning and Weaving, 2 reels. Harvard Film Service, Cambridge, Massachusetts.

3. Romance of Glass, 2 reels, sound. Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City.

4. The American Wing, 1 reel, sound. Walter O. Gutlohn, Inc., 35 West 45th Street, New York City.

For further information regarding films write to various state universities and colleges. Many of them have fine collections of 16 mm. films and slides, both colored and black and white, strip films and collections of colored reproductions.

The Teachers College, Columbia Library, has a selection of magazine articles on motion pictures and other visual aids in education. This is a typed list.

For a complete list of sources of visual aids for instructional use in schools write for Pamphlet No. 80, Federal Security Agency, United States Office of Education, Washington, D. C.

##### Aids

University Prints, 69 Boylston Street, Boston, Massachusetts.

Index of American Design, W. P. A., Washington, D. C.

Kent, Louise Andrews and Elizabeth Kent Tarshis—In Good Old Colony Times. Illus. by P. Hawthorne. Houghton Mifflin Co.—Boston—97 pp.—\$2.50.

Life in Boston during its first two hundred years, road, schools, fire control and transportation. Beginning of manufacture, commerce and how modern trade grew out of barter. Handsome illustrations and format.

Howe, Mark A. DeWolfe—Boston, The Place and the People. Illustrated by Louis A. Holman, DXV 397 p., \$2.24. Macmillan.

Cahill, Holger and Barr, Alfred—Art in America, Halycon House, New York City, \$1.79. Traces the development of American art in all its forms. Over 300 illustrations, 17 in full color.

Williamson, Scott Graham — The American Craftsman—Crown Pub., N. Y. Discusses fully Furniture, Clay, Glass, Silver Weaving, Bookmaking in our Colonies and brings it up to date with a chapter on Crafts today. Fully illustrated with many fine photographs.

# MAKING FACES

By ROI PARTRIDGE

Mills College  
Oakland, California



Above: A designed face by  
Elizabeth Oldaker

• Endless attention is given to the human face, particularly when it is young and feminine—and we mean not the attention given to their faces by the possessors, but the constant consideration, the laborious effort, the astoundingly unremitting concern devoted to this subject by a host of painters, etchers, photographers, poster-designers, sculptors. Every exhibition is full of faces. Magazines in many instances depend for their existence not so much on their text as upon the pictorial concepts of feminine charm which crowd

their pages and inevitably occupy their covers. Obviously human society in all its levels is excessively preoccupied with faces.

It is significant of something or other that all this effort is devoted mostly to the smoothest and emptiest types of adolescent girlhood, to a sentimentality and a come-hither expression, to a cloying accent on prettiness which goes by the name of realism, the result of which is a wearying monotony.

One reflects that this must be the commercial artists' cross; this tiresome necessity to give so much talent and effort to an endless day after day devotion to an invariably idealized imitation of pretty faces instead of to creative conceptions. One painter known to the writer gave up, for this reason, a lucrative occupation painting girl-face covers and now by preference runs an even more profitable lathe in a war-industry—and likes it. There must be many such instances.

It is our point here that this obsession with pretty faces rarely has anything to do with making faces as an art. The faces so constantly thrust upon our attention are seldom treated simply as a theme for design—and thereby a rich source of intriguing material is passed up.

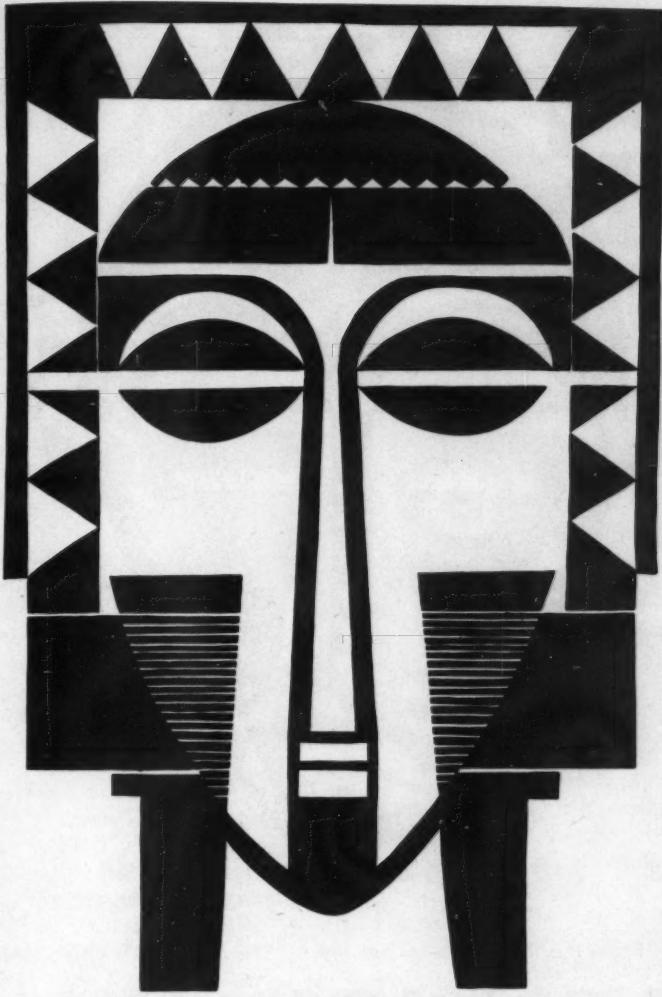
A few men have so used face-forms—and have become famous by them. Witness notably Jawlenski, who played upon one or two formulas a thousand times, and in so doing found his way into many of the world's most exclusive collections; and Modigliani, whose elongated faces are the jewels of many a collection. Witness also Archipenko, Fernand Leger, Brancusi, Picasso and a significant few more. To be sure, we have not always been fond of their results. To disturb the decorum and raise the blood pressure of Mr. Average Citizen—he of the indifferent and usual phlegmatic attitude toward art—it is only necessary to get out some of the faces by these men and show him. Moved by a queer and needless aversion for tampering with

the shape and proportions of the human countenance, most of us will ridicule and revile the artist who attempts it—and yet we grant him fame. We can, as a matter of fact, almost use this aversion as a gage of experience and understanding in art. The more the aversion, the less the experience; the greater the bitterness, the more the ignorance.

Needless to say there is little logic in this antagonism toward designs that change facial lines and shapes, but it is so certain and widespread that opposition is useless. One has to accept it as one does trousers and taxes as more or less irritating necessities.

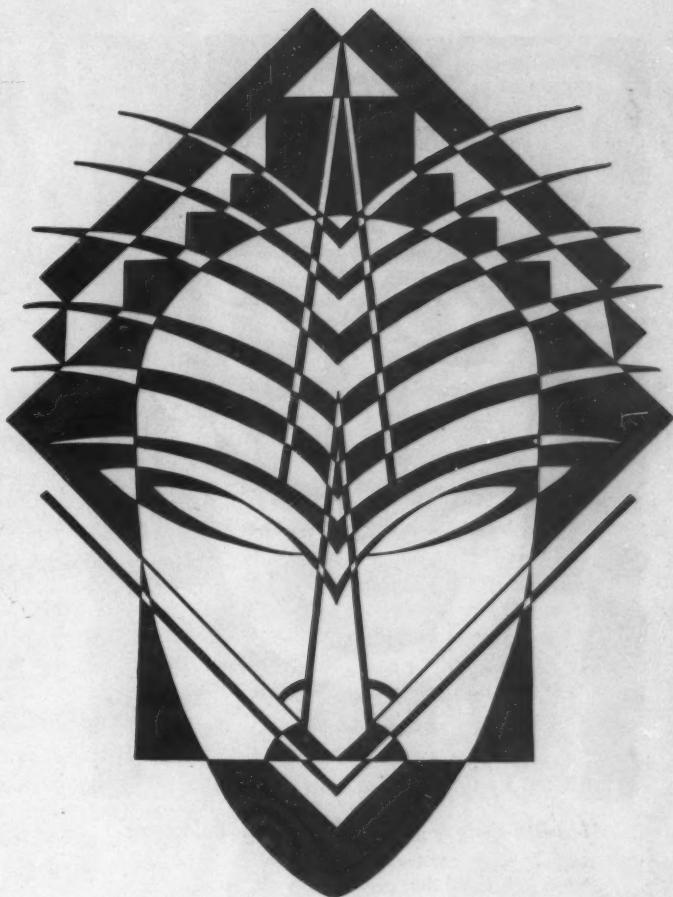
One of the most stimulating fields for study for those who would create designs based on the human face is that of primitive African Negro sculpture. Having escaped the Art Director, who is enslaved by an unfortunate conception of what the public demands, the African native has been free, so long as he could keep out of his neighbor's stew, to give occasional attention to carving little ebony images of what a good wife should be like—something with a big head, stout arms and shoulders for work, short legs unlikely to wander far from the conjugal apple tree, and a small stomach requiring little to fill it. He was free to express a sense of humor, an instinctively fine feeling for caricature, free to express unrestricted conceptions regarding the shape of the head and features, and he did so with an amazing inventiveness and use of expressive form that has intrigued the art world—but has thus far escaped the covers of True Confession magazines.

The accompanying examples of designs based upon the human face were done by students of Mills College as a part of regular classwork in a course in Design. While the primitive sculpture influence is noticeable, it is not invariable, and in no case has there been copying, but rather a frank acceptance of the design possibilities suggested by the barbaric point of view.



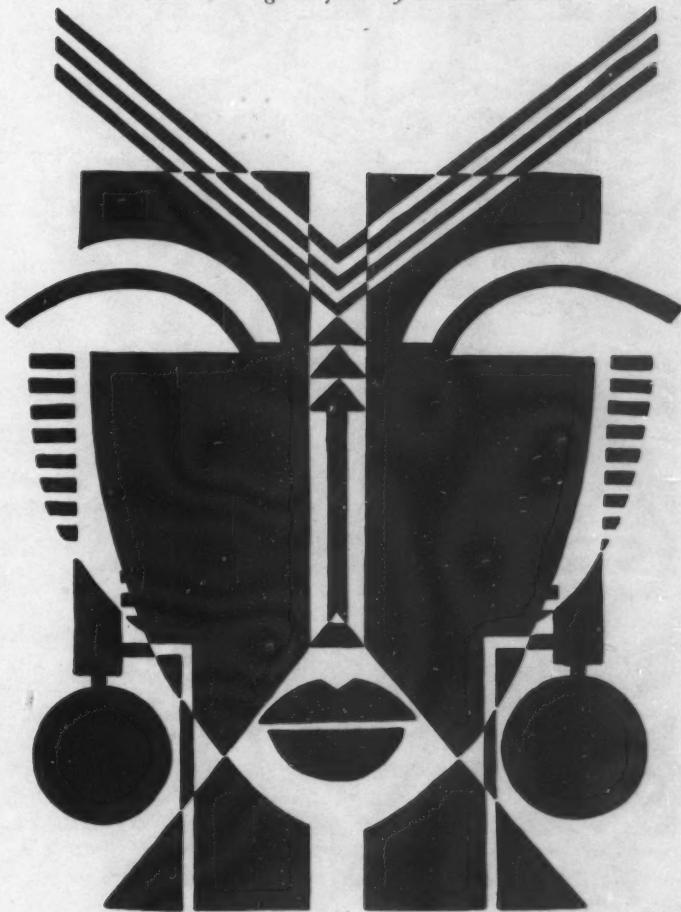
*Above: A designed face by Eugenia Smith*

*Below: A designed face by Dorothy Prouty*



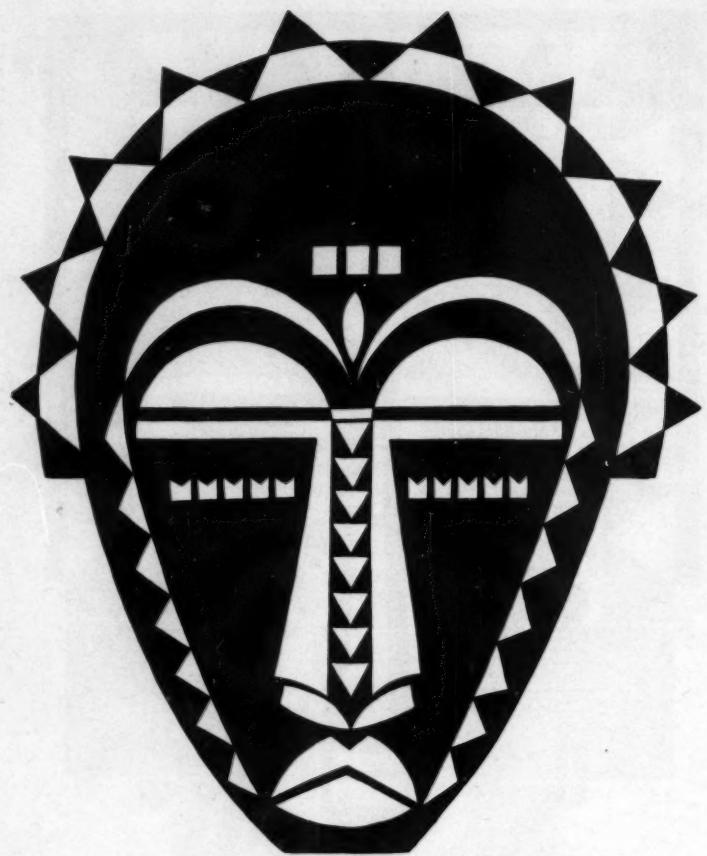
*Above: A designed face by Margaret Abbey*

*Below: A designed face by Helene Cleare*



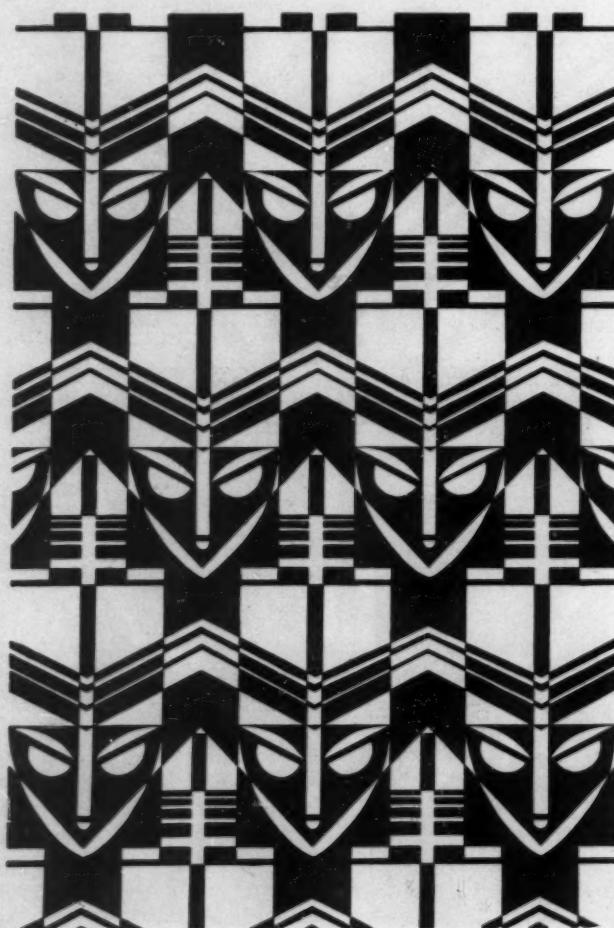


*Above: a designed face by Dorothy Ballentine*



*Above: A designed face by Georgiana Michael*

*Below: A pattern based on the human face by Sally Allen*



*Below: A pattern based on the human face by A. Bayliss*



# MURALS FOR SCHOOLS AND COLLEGES

By ARTHUR KATONA

• The barrenness of the average classroom and lecture hall is an appalling sight to the art-conscious person. The sight is particularly so to the person who has just awakened to the need for art and decoration in the everyday walks of life. What a depressing view—the bleak, empty walls, the dull gray blackboard, the forbidding desk up front, the stiff, formal arrangement of chairs. The cold starkness, the raw emptiness, the uninviting formality of it all drive one out and one wonders how he ever learned anything in that room. It dawns upon one that here is a reason why courses and studies are so often headaches, why it is so hard to get enthusiastic over school work.

Even those who are not aware of the barrenness are unconsciously affected by it. Their feelings, moods, and thoughts are influenced to some extent.

The psychologists have shown us that things in our surroundings are subtly associated one with the other and affect our lives in compelling way. A scolding in early childhood for not eating a certain food may be so connected with the food that one will hate that food the rest of his life. The psychological principle behind this was known as the association of ideas. Present-day psychologists call this principle the conditioned response. An individual acts, or thinks, in a certain way to some aspect of a situation; later he will give the same response to an aspect of another situation simply because the second aspect was originally connected with the first.

Thus it may happen that the feeling of depression a student gets from a bleak, gloomy classroom becomes tied up with the subject taught in that classroom. He gets depressed and bored with, let us say, history or algebra or French.

Just as Frank Lloyd Wright designs a house as a place of repose and quiet beauty, as a home that is a refuge from the distractions of the world, so a classroom should be laid out as a place of study, stimulation, and congeniality. A classroom should be inviting and friendly—an attractive room where the cooperative process of learning may function effectively. But classrooms are not designed with these ends in

view. It therefore falls upon the educator to take what is at hand and improve upon it.

Of course barren classroom surroundings have been taken for granted for such a long time that they do not come into conscious notice. This state of bleakness is accepted just as is the state of boredom that comes with the taking of certain studies. But when a classroom has been transformed into an attractive and stimulating place of learning the effect may be pronounced as when a dry routine course of study has been changed to an interesting and lively activity.

The decoration and rearrangement of a classroom's interior will not by themselves make study courses interesting. Other factors enter in and we are not overlooking them: the personality of the teacher, the organization of study, the schedule of activities, the correlation of book learning with everyday life, and the presentation, clarification, and enlivening of study materials on the part of teacher and class.

The classroom setting is very important as will be testified by those who have had occasion to sponsor meetings, discussions, lectures, or study circles. Often the success or failure of such a group venture has been determined by whether or not the meeting place is attractive and stimulating. Adult educators have come to know this through bitter (and sweet) experience. College and high school educators have not yet arrived at such a realization mainly because their classes keep going by compulsion and not by interest; school regulations and requirements keep students in line. Grownups are not bound by scholastic compulsions; they quit a class if their interest is not held.

It is in the classroom setting that the need for mural paintings comes in—mural paintings to put color and life and inspiration into bleak and barren walls. Of course, a classroom can be made attractive and stimulating in other ways. Flowers, plants, pictures, colored maps, bulletin board, and wall newspaper can be used decoratively and educationally. But they do not substitute adequately for mural paintings.

Murals may be painted to advantage in classrooms, lecture halls, auditoriums, and lobbies within buildings. They may be used to enhance a building as a whole. The spacious walls of a library reading room, for instance, are made to order for murals on a grand scale.

Murals should function esthetically and educationally. They beautify a surface. Colors, forms, and lines of a mural composition make a thing of beauty out of the wall of a room.

Murals promote art appreciation. Their very presence makes one art conscious and this consciousness becomes intelligent appreciation when explanations are given of their esthetic and social significance.

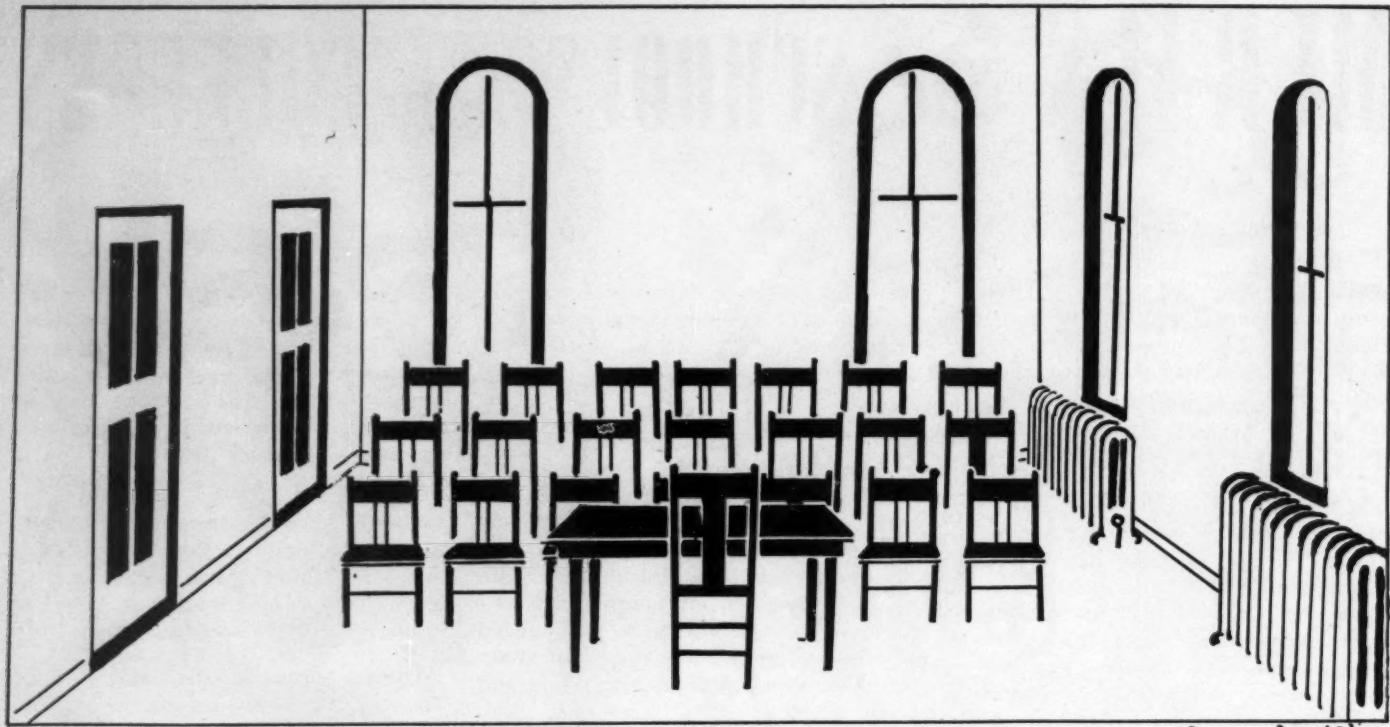
They act as sources of inspiration. The portrayal of that which is great and noble in human life quickens the spirit and makes it aspire to higher thoughts and deeds.

History comes to life in mural art; social issues take on vividness; human character assumes new significance. This is visual education in its most enduring form. Here the magic of art transfigures the universe of man and nature, revealing new aspects, emphases, essences, and meanings.

As an example of visual education in the grand manner let us take a mural portraying the equality of races. Students look at the picture day after day and gradually get used to the sight of the commingling of different races. What at first impression seems incongruous, even shocking, due to the onlooker's background of stereotyped ideas, now becomes right and proper.

Teachers and students of the art department of an institution together with an artist in residence may design and paint murals for the rooms and buildings of that institution. Our plan is as simple as that.

Art teachers, art students, and resident artist work together. Teaching, studying, and practical activity are combined into an educational whole that benefits all those directly concerned and many others as well, the rest of the faculty and student body and the



*The old fashioned classroom was severe*

outside public that will come into contact with the art projects.

While the art department—teachers, students, and professional artist—will design and execute the projects, the whole institution can take part in the program. The other departments, teachers, and students can help plan the mural projects.

Subjects, themes, motifs, and even compositions can be brought forward and adapted to the needs and natures of the various parts of the institution. The mural projects would be fitted to departments of instruction, to outstanding courses of study, to rooms, halls, and buildings. In the process the institution transforms itself and its activities. It could well be that every one concerned would be fired with enthusiasm over the plan and its execution. A new form of school spirit would come into being, one that might well endure for it would be kept alive by surroundings of its own creation.

The publicity engendered by the mural projects of an institution of learning would redound to the benefit of students and the public. Student artists of promise would receive recognition and with that the support and

encouragement necessary to start them on art careers. The public would hear of and come to appreciate mural art. For some of the projects would portray the life of the community and of the region about the institution. And this would draw school and community together.

The mass of pupils or students who are not directly involved in the art projects will learn to know and love works of art. And, as has been just implied, so may grownups outside the school. For a plan such as this might include lectures, forums, discussions, and even study circles for the adult community. It would lead to the consideration and appreciation of other art forms and possibly to other interests and activities, say, local history, social problems, or a craft or hobby.

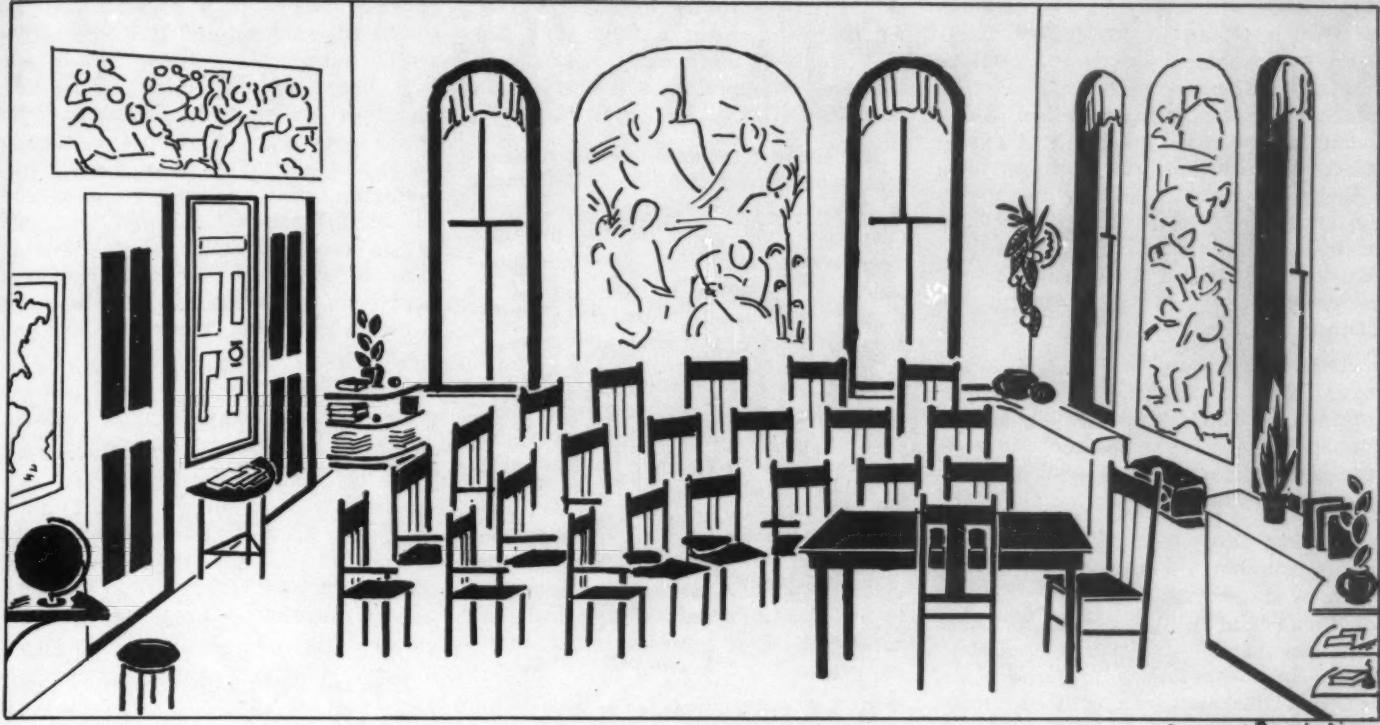
From the working out of our proposed plan several important practical benefits would follow.

The plan would go a long way toward solving the problem of the unrecognized and unemployed artist in America. Very few artists as things now stand (and as things have stood for centuries past) make a living by their art. There is no general public

for art and lucky is the artist who can find the small circle that will appreciate and pay for his work. We have about us the tragic situation of many capable artists who struggle along trying to make a living in whatever way they can, who must shunt their art to one side while they earn their bread and butter, and who force hide their talents under the bushel of hard necessity. The situation is doubly tragic in that the artist cannot function as artist and society loses the works of beauty that he might have created. It is a tragedy of frustration and waste.

The recent W. P. A. mural program, nipped in the bud, managed to live long enough to bring to light some of the wealth of artistic talent buried in American social soil. This wealth awaits tapping by plans such as the one under consideration and by a restoration of the Federal arts program. It therefore behooves those who are interested in building up our cultural store to support the proposals and programs that will release creative talents and that will make accessible to the people the creative works produced by these talents.

The plan would not entail much expense for the schools and colleges



*What art can do to the same classroom*

adopting it. It would fit smoothly into the work of an art department as an integral part of the courses and studies offered by the department. The chief additional expenditure would be that of the salary of the artist in residence and this amount would not run high.

When one considers how meager and irregular is the income of the average artist in America, one can be sure that he would be very happy to work as resident artist for a modest but assured salary in an educational institution. He could work at his beloved calling free from the worries of economic insecurity. Moreover, such an opportunity would launch him on a permanent and possibly distinguished career; he would gain recognition, perhaps fame; still more, he would be in a position to expand the art public and so assure himself and his fellow-artists of an ever-widening circle of appreciation, a steadily growing market, as it were, for his work.

In the second place the plan would promote the practical education of art students and, yes, of art teachers as well. The project method of learning would be dominant—learning by doing. And, as is necessary for the full-functioning educational process, the doing

would be tied up with understanding. For much study, discussion, and experimentation would precede and accompany the execution of the mural projects.

In the third place there would take place a great expansion of socialized learning. The plan involves the cooperation of many groups, each contributing to and benefiting from the working out of the program. Teachers, students, artist, and the community take part to the mutual benefit of all.

Finally, as has been said before, the art consciousness of school and society would be awakened. Young and old inside and outside the schools would learn to know and appreciate good art. Just as parents are proud to note their youngsters' achievements in scholarship or in athletics and just as youngsters are proud to perform for their elders, so would parents take pride in the artistic endeavors of their children and so would children be eager to display their artistic accomplishments before the older folks. The school would enter the community and the community would enter the school and both would be educated thereby.

While no organized plan such as the

one outlined above is in operation in any of our schools and colleges, there are a number of these institutions doing commendable work in the field of mural painting. In the collegiate group three examples will be cited.

At the University of Wisconsin, John Steuart Curry is artist in residence. His magnificent mural portraying the freeing of the slaves during the Civil War graces the front wall of the Law Building library. In the new Biochemistry Building another of his murals depicts the coming of medical science to the impoverished rural family.

In a dining room of the Memorial Union Building are the Paul Bunyan murals painted by a student, James Watrous, who is now a professor in the art department. On the walls of the Old Madison Room of the same building is a panorama of the history of Madison painted by the artist, Curt Drewes. Recently a student has painted what might be called life in the dormitories for a wall of the library of the men's dormitories. And now in progress is a mural, again by a student, showing the pioneer days of radio at the University of Wisconsin, which will be put up in Radio Hall.

In the Wisconsin Orthopedic Hospital

for Children bright-colored paintings of Mother Goose stories and of fairy-land scenes cheer the wards. Senior art students under the direction of their teacher, Professor Helen Annen, did a beautiful job here, an excellent example of a murals project executed by a college art department. Another group of students with Professor Stebbins, from the same department, painted the World War memorial murals in the anteroom of the Service Memorial Institutes Building.

The University of New Mexico in the main lobby of its new library has four impressive panels showing the cooperation of Indian, Mexican, and White in the agricultural and industrial development of the Southwest.

At Fort Hays Kansas State College are a number of noteworthy murals done by student artists. The four walls of the Social Building depict scenes from the history of Fort Hays and Hays City. In the cafeteria in large semi-abstract designs are pictured fruits, vegetables, drinks, meats, and grains, each group in a separate panel. The banquet room of the cafeteria shows scenes from the everyday life of the college.

In a classroom in Picken Hall are the sociology murals, by a graduate of Hays, which consist of two large panels portraying the various races of mankind cooperating in the arts and sciences. In another classroom of the same building is a large painting of Custer and his men returning to Fort Hays from a scouting trip. The Industrial Arts Building has three mural panels, each showing some phase of the life and work of artists and craftsmen. Murals have even entered the office of a professor in Picken Hall. One wall of the office shows a landscape that progress-

es from open country to village to city. Another wall shows a social gathering of students at the home of a professor, the same professor whose office has just been described.

The above three examples do not represent organized programs. The work is sporadic, individualistic, and uncoordinated. But these colleges and universities and others not mentioned point, unwittingly, to what might be in the realm of mural art if and when organized programs get under way.

Mural art will surely come into its own when classrooms, halls, and buildings are transformed into things of beauty and significance by the magic of the artist's brush.

In conclusion we shall review the social and cultural benefits to be derived from the proposed plan and point to the possibility of an American cultural renaissance by way of mural paintings.

Artists will be enabled to find themselves as artists, teachers and students will advance together in a dynamic educational process, and the public will share an ever-increasing store of works of art.

Educationally alone there will be far-reaching advantages—in art instruction and training, in esthetic appreciation, in the broad area of general enlightenment. Our program reaches beyond the fields of art training and art appreciation; it becomes a teaching agent in the larger field of liberal education. As we all know, a great picture can tell a story, reveal a truth, clarify a principle, point out a value, inspire a noble thought. It may do so far better than a book, lecture, or sermon.

By way of mural art the general cul-

tural development of students will be furthered and culture will reach the public outside the schools. Art at its best liberalizes the mind and draws men together. It is one of the ways by which men can share the beautiful, good, and true. It can be a great humanizing agent, in itself and as a lead to further social sharing. For art brings people together on a common level of enjoyment and art can lead people to the realization of a more democratic sharing of our economic and social life.

Are these suggestions fantastic? Are we placing a utopian burden on the shoulders of mural artists? Even if we grant the quixotic nature of these suggestions, it does not mean that mural programs in the schools and colleges are not invaluable in many ways. Let our educational institutions lead the way in reducing an appalling lag in our cultural life.

It is not beyond the realm of possibility that an American renaissance via mural art will take place. Beginning with the children's schools and extending through the colleges and universities into all our institutions, public and private, mural art could well inaugurate a cultural boom for all the people. Every local community has a rich store of history and tradition; this together with its present achievements and future aspirations could be enshrined in mural form on the walls of its institutions. On a larger scale state, region, and nation, their past, present, and future, could be portrayed in the grand mural manner. And the crowning theme of mural art could well be the coming together of all mankind in cooperative labor and leisure. This is our democratic ideal. Why not let art help bring us closer to it?

# LET'S TURN TO WEAVING

By MARGARET McCREA

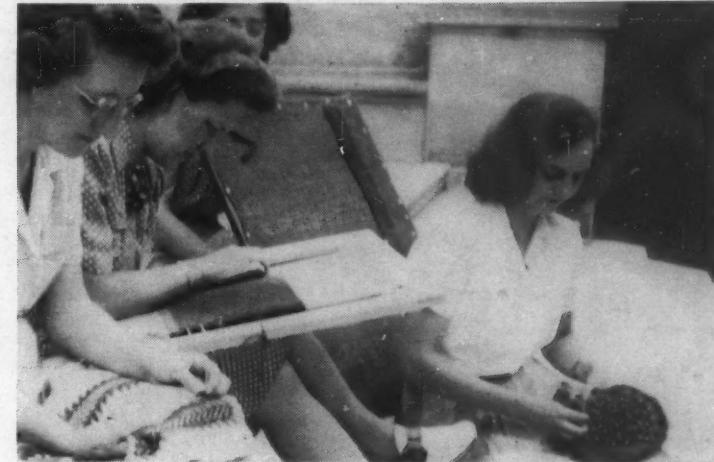
Art Teacher, Zelienople High School  
Zelienople, Pennsylvania

• You, without doubt, have cooked steak or broiled ham over an open fire in some deep, dark, forest. Lacking a civilized utensil for holding the meat, you looked around for material with which to construct one. A green, forked stick, the prongs of which were interlaced with pliable young shoots, was the result and you had become thereby, a primitive weaver.

It is natural to presuppose that all beginning weaving is primitive and is done to fill a need. By interlacing rushes, stems, vines, palms, and other fibers, nets for catching fish, baskets for carrying goods, shields for protecting bodies from dangerous weapons, mats for giving comfort to those same bodies, could easily be made. Most of these primitive people, as time progressed, made use of some sort of loom and evolved a continuous thread for weaving purposes but the special development of spinning and weaving was inevitably determined by the natural resources obtainable and the mental maturity of the civilization.

The beginnings of weaving can only be imagined. The earliest illustrations (2800-2600 B. C.) of looms and weaving were found in a tomb at Beni Hassan, in Egypt. Excavations of Egyptian tombs brought to light mummies wrapped in linen most of which was plain. If a design had been used it has been embroidered or printed onto the plain material. This would lead us to imagine that the Egyptians had no knowledge of the weaving of design.

In China, the credit for the discovery of spinning silk goes to Se Ling She, the wife of the third Emperor of China, about 2640 B. C. The Chinese people jealously guarded this secret of spinning and weaving silk but in 550 A. D. two monks, by the Order of the Roman Emperor Justinian, smuggled silkworm eggs in hollow bamboo staffs to Constantinople. Through trade, through conquest, and through skilled weavers fleeing from conquest, ideas were mingled and intermingled. There is little pictorial recording of this advance of weaving but we find many references to it in literatures of all ages. Helen,



Students at Pennsylvania State College beginning weaving

the most sought after woman of all time, is pictured in the Iliad.

Here in her palace at her loom she found  
The golden web her own sad story crown'd;  
The Trojan wars she weaved, herself the prize,  
And the dire triumph of her fatal eyes.

Delicate, exquisite, woven tapestries were a product of the monasteries during the Middle Ages, doubtless made by Saracenic and Byzantine weavers who had fled from Italy.

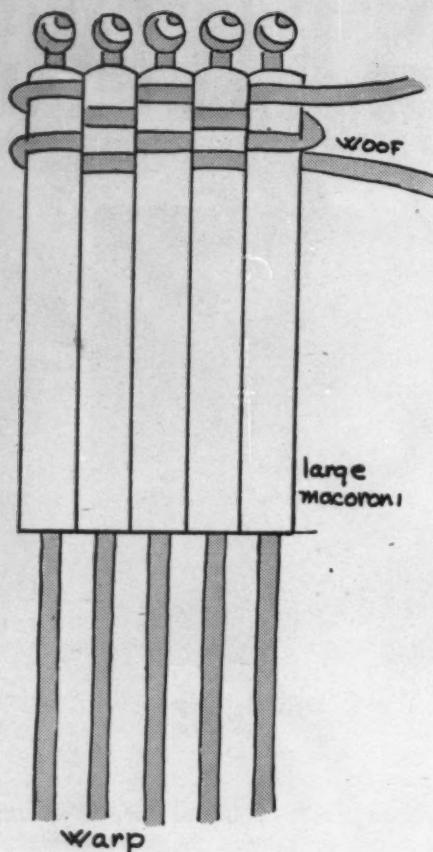
It is to be noted that, notwithstanding this development of weaving, the original hand loom, although used in different ways in different parts of the world, remained much the same. The mechanization of weaving was made possible by Joseph Jacquard, a French mechanic, who, in 1800, invented a mechanically operated loom, and to John Kay, an English clergyman, who, although having little knowledge of weaving and none of mechanics, invented the power loom. We can appreciate the textiles woven on these mechanical looms. It is an entertaining pastime to study the different weaves and textures, the variety of design, good or poor, and materials employed in machine made textiles. We will not here go into the way of poor design. Usually it will suffice to say that most of it is not inherent in the material employed. Yet this mechanical process, contrary to popular belief, has not

been able to equal or surpass in durability or beauty, the masterpieces of woven art created by the skillful weaver on his hand loom.

We amateurs who have had no experiences with weaving may take heart from this and plunge into weaving activities with zest, feeling that the process is not, after all, the complicated affair which the sight of huge machines in textile factories has made us believe it to be.

There are many different hand looms which may be constructed of simple materials and used to the fullest enjoyment of the unskilled worker. An elemental form of weaving is darning, that is, running a needle under and over the warp threads (threads running lengthwise) to form a continuous piece of web (finished product). Variety in color may be introduced by changing the color of the weft (thread used for darning at desired intervals). Variations in texture may be achieved by going over two threads and under one or in other planned ways. These looms may be wooden frames or merely pieces of cardboard, the edges of which are filled with pins to hold the warp in position. Any creative mind will immediately visualize table mats, purses, afghans, and even rugs made on this type of loom.

The floating warp loom will be an exciting kind with which to become acquainted. It is used to a great extent by primitive weavers. Floating



Above: A loom for macaroni weaving

warp is a term applied to warp which is not attached to the loom. A modern approach to this kind of loom is by way of tongue depressors which can be bought at any drug store. They are easily made into a weaving device any one can use. These will be explained later in this series of articles on weaving.

Weaving on an inkle is another field to explore and there are many table looms, some simple, some complex, which will tax the ingenuity and crea-

tiveness of more advanced workers in the art.

Basketry can be a highly satisfying activity, especially when approached through native materials.

Materials used in weaving range from wool through cotton warp, chenille, twine, rope, raffia, and silk twists, to reeds, vines, and natural grasses, in endless variation. Fun can be had in dyeing yarns using native dyes and herbs. A delightful source book for native dyes is Allen H. Eaton's Handicrafts of the Southern Highlands, a Russell Sage Foundation publication.

While there are many approaches to weaving it is usually best to choose a simple one for a beginning piece of work such as a belt woven on a macaroni loom. Here are the directions for doing macaroni weaving.

#### Materials

Large size macaroni sticks about  $3\frac{1}{2}$  inches long (number used determined by width desired) woolen yarns, raffia, cotton warp, cords, twines.

#### Terms

Loom, macaroni sticks.

Warp, the thread running through the macaroni sticks.

Weft or Woof, the thread used in crossing the warp at right angles.

Web, the finished woven belt.

#### Procedures

Let us suppose we are using five macaroni sticks as shown in the illustration.

1. Cut macaroni sticks desired length.
2. Cut warp threads about twelve

inches longer than desired length of belt, ex. 24 plus 12 equals 36.

3. Tie a knot in one end of each warp thread, large enough so that it will not slip through the macaroni.

4. Using a needle string each warp thread through a macaroni stick.

5. Tie loose ends together.

6. Wind weft in a ball or on a stick to insure ease in handling.

7. Hold the macaroni sticks in one hand and, beginning at the knotted ends, pass the weft over and under the sticks. Continue this weaving pushing the web down toward the other end of the sticks until the loom is filled.

8. Push the lower part of the web onto the uncovered warp threads and continue weaving until the desired length of web is obtained, then pull the macaroni from the warp threads.

9. Finish the belt in any desirable way. Wooden buttons are usually too bulky but plastic hooks and eyes, invisible hooks and eyes, loop fastenings, or fringe ties will create a finished effect.

#### Aids

Leaflet Service — Creative Crafts, Hartland, Michigan.

#### Bibliography

Hooper, Luther—Hand-Loom Weaving—Studio Pub., N. Y.—1926 history—chap. 2, technical helps.

Van Cleve, Kate—Hand Loom Weaving for Amateurs—Beacon Press, 1935 history—chap. 1, processes.

Weeden, Wm. B.—The Art of Weaving: A Handmaid of Civilization history—Annual Report of the American Historical Ass'n—1902.

# HENRY WIL STIEGEL

By ANGUS DOUPLE

Supervisor of Art  
Hershey, Pennsylvania



A typical piece of Stiegel glass

One of the most dramatic lives of all Americans is that of Henry William Stiegel, who came to America from Rotterdam in the ship, "Nancy," with his widowed mother and young brother, "Heinrich Wil Stiegel," as he designated himself on the register at the McCall's wharf in Philadelphia, rose rapidly until he became an iron master and owner of the finest glass works in the New World. In fact, all modern science today is unable to reproduce the fine quality of glass made by this 18th century manufacturer.

A few years after coming to this country, he married Elizabeth, the daughter of Jacob Huber, an early Lancaster, Pennsylvania, industrialist. In 1756, with several partners, he bought the Huber furnace, one of the first iron furnaces in America, and changed the name to Elizabeth Furnace. On that site was built a rather pretentious house which stands today and is known as the Coleman Estate. Part of the house was built in 1732. All that remains of Elizabeth Furnace itself is the charcoal house.

At this furnace, a variety of cast iron wares were made—kettles, pots, and funnels for refining sugar in the West Indies. Stiegel expanded very rapidly. He bought several iron furnaces near by. By 1763, Stiegel began erecting glass houses at Manheim, Lancaster County, Pennsylvania. He laid out the village and named it after a town in Germany. He searched Europe for the best glass blowers and began making his famous glassware. It is especially known for its beauty and is keenly sought by collectors.

During the height of his rapid prosperity, this iron master lived in a very magnificent house in the square at Manheim. He loved show, thus he had the house built with a platform or grandstand on the roof. Here his workmen

orchestra welcomed him when he dashed home from his many establishments in a very fine coach and four. On the corners of his well-kept lawn he erected two large towers where cannon were mounted to salute his arrivals and departures by the burning of powder. All this is characteristic of the man who loved display.

He was ambitious and speculated in land, agriculture, industry, built a town, and made the finest glass. All this was too rapid. Twelve years after his beginning, he and his partners were deeply in debt. His properties could not be sold, and he had to mortgage his holdings very heavily. He dissolved his iron foundries and concentrated on glass making.

Stiegel's financial affairs became more and more involved, and his entire estate was mortgaged in 1770. He received aid from the Federal government by a special act of the Assembly in 1772. In 1773, a lottery was held for his benefit, but his creditors pushed him and he was placed in jail for debt. The American Revolution put the industrialist in bankruptcy, and many of the iron masters were forced to close their industries during the depression which followed the Revolution. During the remaining years, he taught school, and in 1785 he died in extreme poverty.

The people of the pre-Revolution days were so busy adjusting themselves to the New World that the ideas and designs were foreign. There was a glass works in Jamestown, Virginia, as early as 1609 owned by some Dutch and Polish glassblowers. This first American glass works was short lived. There was another in Salem, Massachusetts, in 1641, and still another in New York, in 1645. Wistorberg glass started in 1738 and continued until 1780. These early glass makers faithfully express the spirit of the early pioneers.

Stiegel glass is truly an American product but very European in character. These craftsmen were from England, Venice, and Bavaria. To the exquisite lead flint glass they added designs of a more formal and sophisticated nature. Although Stiegel glass is foreign in influence, it is unmistakably American in character. From England he used the sturdy mold pattern pieces. From Germany and Switzerland he borrowed the imprint of enamelled and etched glass. This early American glass is much sought by collectors today. It is especially known for its simplicity and understanding of a material, and its richness of color and lustrous finish.

His glass stands as a monument to a race of fearless Americans who faced tremendous difficulties in obtaining capital, securing skilled workmen, and dealing with problems in an age of experimentation.

The memory of this iron master and glass maker still lives in the annual anniversary of the "Feast of Roses." This observance grew out of the provisions of a gift of land to the German Lutheran Congregation at Manheim, the deed providing that there should be paid to him, his heirs and assigns at the town of Manheim, in the month of June yearly forever hereafter the rent of one red rose of the same shall be lawfully demanded. The deed came to light in 1891, and the Feast of Roses is held in observance every year since to bring back the memory of a man who reached success, then failed.

## Bibliography

Publications of the Pennsylvania Historical Commission, Harrisburg, Pennsylvania.

# CLAY • WHAT CAN YOU DO WITH IT?

By ANGUS DOUPLE

Supervisor of Art  
Hershey, Pennsylvania.

Almost anyone is interested in learning how pottery is made from ordinary clay which is modelled into shape and baked at great heat. What a thrilling experience too. Early Monday morning three seventh grade boys were anxiously waiting in front of the art room door. One could easily understand the enthusiasm of these children because they had created something. With excitement and exultation in his voice, one cried out, "We can make pottery too." By very carefully removing the lid from a paper carton two small pieces of pottery came to view. The bowls were heavy and clumsy. Crude as they were, these youngsters discovered that clay is the most fascinating material with which to play and work. They experienced the essential process of creating a piece of art.

Due to the fact that this clay was found very near the school, it was natural to explore the plastic possibilities of this material. In these days when the art must go on with raw materials not needed for war production, we can turn to making things of clay one of the first great crafts. There is no priority on clay. It is inexpensive and it is easily understood.

## Building With Coils

The American Indians used the method of making pottery with coils of clay rope. This is the easiest method and should be tried by everyone as a first step in understanding clay.

Decide upon a simple bowl form to be made. Choose a thick flat board for a foundation. Take a ball of prepared clay and place it upon the board. Beat it out until it stiffens and shows no signs of air bubbles. Roll out a coil of clay a half inch or more in thickness. Lay one end of the rope in the center of the board and coil around the center until a base of the desired diameter is made.

Rub the base with the fingers until the coils have united. Do this on both sides. Avoid air bubbles as these will burst in the firing process. Also be careful not to use too much water to prevent cracking when dry.



Boys digging for clay in Tuscarawas County for use in art classes under the direction of Doris Blake, Supervisor

Lay a new coil of clay around the outer edge of the base and continue adding more coils until the desired size and shape are made. This again must be rubbed until the bowl is smooth inside and out. If necessary, moisten the surface with a damp cloth. Cardboard "templates" may be used to help shape the dish. Templates should be carefully designed. They are a guide for the beginner in shaping the bowls.

When the bowls begin to harden, remove them from the board and smooth out any irregularities with a modelling tool. Modelling tools can easily be whittled from pieces of wood, "sucker" sticks, or any hard piece of wood. Soon the clay will become "leather hard,"

that is neither plastic nor completely dry, but half way between. Invert the bowl and with a modelling tool remove some of the base so as to make a rim around the outer edge similar to that of an ordinary cup. This will prevent warping in the kiln and also facilitate the glazing process. Expert craftsmen like to incise their signature in the bottom of a fine piece of pottery. This should be done in the "leather" stage with a sharp pointed tool.

All pottery must dry slowly. When the clay becomes dry it is called "green ware." Green ware must be handled very carefully as it breaks easily. Sometimes a file or sandpaper can be used to take out the small bumps, although

this is likely to destroy the original clay character. The dish is now ready for the firing process.

All clays are the products of the decomposition of certain rocks of which felspar is the most typical. By action of water on this decomposition, the lime, soda, or potash is removed and the residue consists of a mixture of alumino-silica acid (clay) and portions of the original rock. Usually the clay particles are so fine that they are carried along by the water for some distance, gradually settle and form a clay deposit. Prolonged action of the water appears to make the clay more plastic. These deposits have been the sources of potters clay through all ages of civilization. Such deposits of clay can be found near almost every American public school. Sometimes in abandoned quarries, open erosion pits on the side of hills, and at the bottom of shallow rivers and lakes these deposits are found. Of course, the plastic quality will vary greatly, and many clays will require drying and grinding processes before they can be used.

#### Types of Clay

There are many types of clays one may find. (a) Ball clays—noted for their high plasticity and for the whiteness of the material formed when the clay is heated intensely in a kiln. Usually they are grey, blue, or even black in their natural state. The coloring matter is of an organic nature and burns away in the kiln. The chief uses of ball clays are for pottery. Certain ball clays are called pipe clays.

(b) Boulder clays—they are usually highly plastic but are too impure to be used for high class pottery. Bricks,

tiles, and coarse ware are made from these clays.

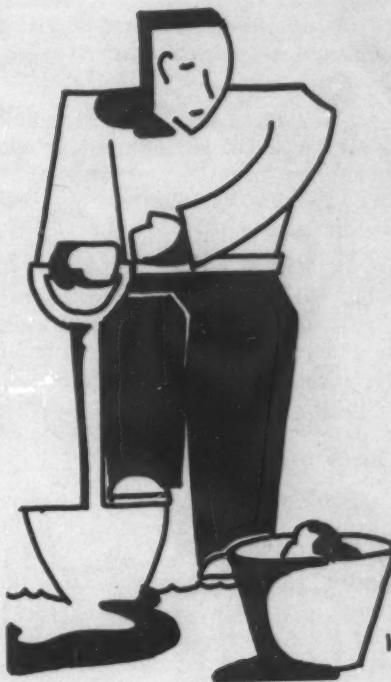
(c) Brick clays—these are impure mixtures of clay, sand, or chalk. They are not very plastic. Crude textured articles can be made from brick clays. Most brick clays contain sufficient iron oxide to produce lovely colored textures in tones of reds. If these clays contain iron sulphide, buff tones are produced. By adding chalk to the clay before used, light shades of reds and ochres are produced. Deposits of these clays are most frequently found.

(d) Cement clays are used in the manufacture of Portland and similar cements. These clays are rich in some compound of lime.

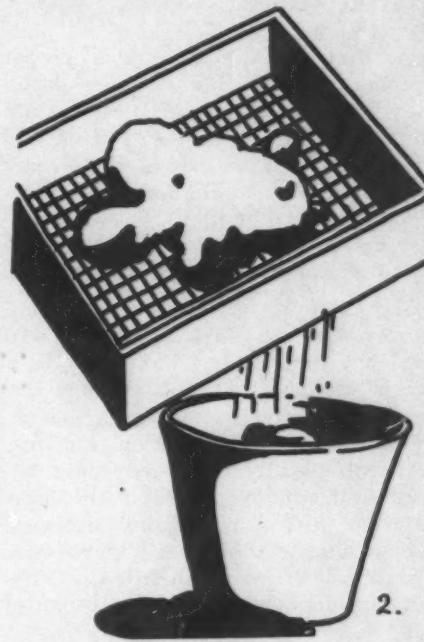
(e) China clays—among the purest clays are those used in the manufacture of fine china ware and other forms of porcelains. They are perfectly white when pure. Inferior qualities are slightly cream colored. For the best sort of porcelains, felspar, calcined bones, etc., are added to produce a hard white body. These clays are not easily understood by most amateurs, and added problems in firing make this clay impractical for ordinary class room use.

(f) Fire clays are those clays which are sufficiently refractory to show no signs of fusion when heated at a high temperature. These are used for furnace linings, sanitary ware, glazed brick, etc. Fire clays occur in the form of a soft rock which requires considerable force to crush it. They become plastic when water is added.

(g) Ochre is a fine clay, rich in iron compounds to which it owes its color



1—Digging clay



2—Sifting clay

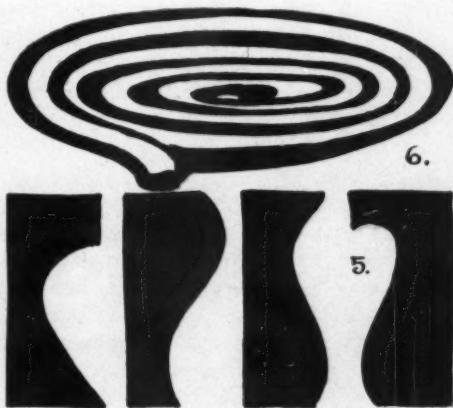


3—Building and polishing coils

4—Modelling tools

5—Templates

6—Beginning the coils



and distinguishing properties. It is chiefly used as a color pigment to mix with china clays.

(h) Shale clays are sometimes suitable for large coarse textured articles that are less plastic and difficult to model. Certain varieties can be used in the class room.

(i) Stone ware clays are related to the ball clays. They are sufficiently rich in fusible matter to form a stone ware when heated to a suitable temperature. Our early American ancestors used these clays for making household utensils. Today electrical insulators are made from these clays.

Plasticity may be defined as the property which enables a material to be pressed into any desired shape and to retain that shape indefinitely. It is this property which makes clays valuable for modelling and for pottery of all kinds. Dry clays are never plastic, and it is only when water is added that the material becomes workable. When a plastic clay is dried, it loses its plasticity, but when heated to a proper temperature, the clay becomes permanently hard. Highly plastic clays are seldom used alone as they shrink and crack too much in drying. This may be prevented by adding fine sand, burned clay, quartz, or flint.

#### Preparing Clay for Modelling

Clay is found in almost every community but not always in such a condition that it is fit for making pottery. One of the greatest thrills and satisfactions from pottery comes from the experience of preparing clay for use. Clay can usually be found lying beneath soft, muddy places on hill sides, and very often a fine quality of clay is deposited in shallow pools in streams. It is bluish or brownish in color. Usually the top surface must be removed

with a spade. Clay should be gotten in the summer and stored for the winter. In cold climates the clay should be exposed to frost. Well weathered clay is much more mellow and pleasant to work.

The clay when thoroughly dry should be broken into small pieces and sifted through a large sieve such as used to sift flour to remove the stones, roots, or any other materials that are harm-

ful to the clay property. Sift into a pail of water until the clay begins to form a mound at the top, then stir for a long time. After it has stood for several hours, stir again and pour it through a very fine sieve into another bucket. Some sand should remain in the clay. The sand prevents pottery from cracking. This liquid clay is called "slip." By allowing the water to drain off, the slip becomes thick enough

to hold its shape. The clay should be of such a consistency that a small piece of it when kneaded in the hand will retain the impression of the lines of the hand quite distinctly, and yet it must not be so wet as to cling to the skin.

Professional potters use plaster of Paris slab. Mix a quantity of plaster and water and pour into a cardboard box to the thickness of two inches. When this becomes dry, use as a table on which to work the sticky clay. The excess water is quickly absorbed and the clay becomes ready for modelling.

If it is too inconvenient to prepare your own clay, there are many commercial concerns that will supply you with any type of clay needed. In the next issue, methods of building an inexpensive kiln for firing and glazing will be discussed.

Listed below is a bibliography of text books that will help solve your problems.

1. **POTTERY MADE EASY**, by John Wolfe Dougherty, 1939. The Bruce Publishing Company, N. Y. 180 pages. Well illustrated with a very well written text on all phases of pottery methods.

2. **POTTERY IN THE UNITED STATES**, by Helen Stiles, 1941, \$3.00. E. P. Dutton and Co., Inc., N. Y. A rich store of information on the art of ceramics in America. The study of American tastes in china and pottery.

3. **POTTERY FOR ARTISTS CRAFTSMEN, AND TEACHERS**, by George Cox. Macmillan Company, N. Y. 1933. An illustrated text on methods and techniques.

4. **THE POTTERS CRAFT**, by Charles F. Binns, 1922. D. Van Nostrand, N. Y. A fine book on skills and techniques.



*Early American Pottery*

# VITAMIN A(rt)

## SUGGESTIONS FOR ELEMENTARY TEACHERS

### • For An Enriched Curriculum

● "Business as usual" has been put aside until after the war is won. "Art as usual" deserves the same treatment.

"Art as usual" must go because it is contrary to the spirit of these turbulent times. We are too deeply involved in significant events to go through the motions docilely of repeating stereotyped art lessons merely because we have inherited them from a previous generation. The job of winning the war and the peace require the efforts of all of us—students and teachers. Our time and energies are too precious to dissipate on "fads and frills."

"Art as usual" must go, through stern necessity, for already shortages are readily becoming apparent in the art materials we have taken for granted. There is no more tin for water color boxes. There is very little wax for crayons. Bristles for paint brushes are becoming very scarce. Stocks of several pigments are already exhausted and others soon will be. Obviously we must change our ideas and methods in the face of these and many other shortages.

"Art as usual" must go if the interests and enthusiasms of children are to be enlisted. Active boys, anxious to illustrate the battles of the Pacific and the Sahara will devote little spirit to creating color circles and border decorations. They will look casually at still life objects but spend hours in voluntary research and careful drawing to reproduce well known battle planes. If the teacher has sufficient power of concentration to ignore the historical events of today, most children do not share that ability. They must express what they feel, and they turn to art for an outlet.

"Art as usual" must go, for it gives us no concrete preparation for the world reconstruction which must come with peace. Our orientation must be towards the future, not the past. Creative inventions must be emphasized at the expense of eclectic conformity. We face a world of new esthetic forms which we must be prepared to welcome. Let us not shrink timidly into the shadows of past styles and atrophied forms.

If art is truly a "fad or frill," to defend it from the onslaught of economy-minded school boards and administrators is a futile and thankless task. Real art has never been a superficial appendage to society or education. If it were, it would deserve no support at this time. Art can and should be making vital contributions to man's life and his problems every day, both in war and in peace. Text books can be put on the shelf, replaced at present by the stream of live ideas and materials which lie all around us.

To nearly every phase of the war effort art is making an important contribution. Newspapers, magazines, and bill boards will serve for our texts. Posters are needed to sell bonds, encourage enlistment, stimulate industrial production, and stiffen morale. Cartoons and diagrams are needed to emphasize ideas and pass on information and directions wherever necessary. Camouflage is skillfully devised to disguise military and industrial objectives. Industrial designers are working desperately to provide us with necessary

By CLIFTON GAYNE, JR.  
Department of Art Education  
University of Minnesota

merchandise made of substitute materials not needed by the army. Architects are cooperating with prefabricated house companies to provide adequate housing for war workers. City planners are working on plans for ideal communities to spring up in devastated sections. Color consultants are working on color schemes for factories which will encourage a maximum of production with a minimum of fatigue among workers. Hollywood is making moving pictures and animated cartoons for the teaching of industrial processes and military tactics. Artists are painting inspiring mural decorations in mess halls, U. S. O. buildings and altars for chapels on warships.

One of the most interesting developments of this war has been the participation of thousands of soldiers in arts and crafts as a release from the tension of army life. Swarms of war weary people in England have likewise turned to art for relaxation. Both in this country and abroad people are intensely interested in the painting of the many competent artists who are now in active service. These men, expressing themselves honestly and vigorously, cannot be understood or appreciated through eyes which have been focused solely on historical styles. They are our contemporaries, expressing themselves in artistic idioms to which many of our schools have not yet caught up with, or have even violently suppressed.

Now is the time, if ever, when appreciation should emphasize an understanding and sympathy for our contemporary artists rather than waiting for them to be safely dead for the prescribed number of years. Now is also the time to study the art of other countries as a basis for the international understanding necessary to a universal and enduring peace.

This is no time to be discouraged about art or education. We have been forced to re-examine our values and methods. Here is an opportunity to weed out meaningless and frivolous art activities replacing them with experiences which make vital contributions to important problems. If a teacher sees no value and little interest in a specific activity how can a child be expected to do so? **It has taken a war to dramatize and emphasize the integral relationships between the artist and life despite widespread assumptions that a broad gap existed. The opportunity is here to make art an equally vital part of the elementary curriculum.**

There is no sound reason why art projects in the elementary grades cannot have the same functional relationships to the school activities and include the same variety as is displayed in the present day artist's contributions to our society. Emphasis should be placed constantly on the role which the art technic is to play, whether it is selling defense stamps or camouflaging a gas tank, rather than on its exist-



ence merely as a vehicle to carry shop worn rules of art lifted from a text book. Opportunities for adventures with new materials and substitutes for old ones should not be neglected.

Remember, in teaching art, as in everything else, the teacher who learns with the children gets a greater thrill than the teacher who limits the learning of the children to that which she already knows.

Art is already being used in many classrooms for its contribution to the more effective carrying on of projects designed to further the war effort. A few recent examples will illustrate the trend. Children in a rural school were painting a mural design to illustrate what freedom in America meant to that group. Included were favorite games and sports, children going to movies and to church, the farm animals that they knew and cared for, and the views of the surrounding countryside which they loved. A previous project had resulted in a set of posters to arouse interest and cooperation in a conservation unit concerned with a scrap collection drive representing a concrete contribution which the children could make.

In other classes children have used art to carry on defense stamp sales, arouse interest in the importance of improving health through exercise and proper diet. Others have studied the work of artists who are interpreting this war and have compared them with war illustrations by artists like Winslow Homer, who illustrated our past wars.

During this year in this department we hope to describe many other specific ways in which elementary teachers are responding to the changing conditions of war time education. Please tell us about your ideas so that others may share them.

In April, 1942, in this department was published a list of teaching materials which have been offered free of charge. In some instances there have been disappointments on hearing that certain items are no longer available. In most cases, whenever, possible, various companies have substituted other materials which were of equal interest. The following quotation from that issue points out the use of the list as a guide, as it is extremely difficult to keep it up to date during the uncertainties of war.

"At the present time it is impossible to know what materials are still available. The list below is suggestive rather than up-to-the minute and exhaustive. Many of these materials and others are still to be had while **some are likely out of print at this date**. It is worth a three-cent stamp to inquire of any company handling a product or a service in which you are interested, what materials, if any, they would be willing to send to you."

The Higgins Ink Co., Inc. report that "Ink Smudges" by E. E. Bercsak is no longer available but they will gladly send other educational material which they do have. Below are examples.

"Ink Sketching" is free.

"Techniques" one copy free to each teacher of art who requests it on school stationery. To others the price is fifty cents.

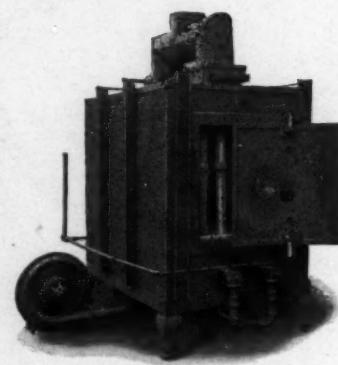
The Inland Bird Banding Association, O. A. Stevens, Secretary, State College Station, Fargo, North Dakota, has substituted a reprint from **Turtox News** which includes information similar to that in "The New Method of Bird Study" no longer available.

The Great Northern Railway reports that "Chief Joseph's Own Story" and six pictures listed are no longer available, but they do have other free materials.

It has also been reported that the booklet "How to Make Crepe Paper Curtains," from the Dennison Manufacturing Company, is no longer available.

# THAT MAN HITLER

## Doubled the Value of Your Keramic Kiln!



Cherish it . . . care for it as thoroly as you do your auto tires, and for the same reason:

you can't  
get another until  
this war's won

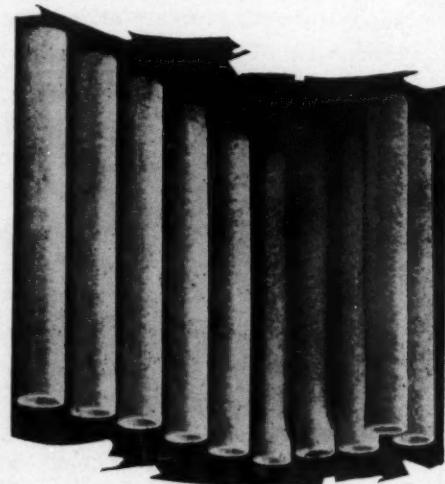
### TAKE "A STITCH IN TIME"

Keramic Kilns are famed for their ability to give loyal service under difficult conditions. Yet it behooves every owner to forget their ruggedness and take every precaution against deterioration.

Patch up all leaks. Replace warped tubes. Install new tiles in floor, combustion chamber, and muffle lining whenever distortion or other form of wear effects the perfect operation of your kiln!

#### Immediately available:

Hi-K Tubes  
Clay Shelves  
Shelf Supports  
Fire Box &  
Muffle Tiles  
Latite  
Hifire Bond



#### HI-K TUBES

... cut firing time (fuel consumption) 20%! Outlast ordinary fire clay tubes two-to-one, yet have thinner walls and greatly increased thermal conductivity.

#### LET US HELP ON ANY MAINTENANCE PROBLEM

The DENVER FIRE CLAY Company  
EL PASO, TEXAS NEW YORK, N.Y.  
DFC SALT LAKE CITY, UTAH  
DENVER, COLO., U.S.A.

A FAVORITE WITH ART TEACHERS FROM COAST TO COAST

# Create Something



In *Create Something* the author presents materials on the creative arts in such a manner as to make it understandable to the beginner without sacrificing its value to the advanced student or the teacher who requires a compact reference book. A new world is opened to the amateur who is seeking new constructive forms of recreation as well as education. It is the author's belief that experiment rather than following traditional lines of procedure is vital. Satisfaction and pleasure along with sound educational value may be found in this book.

By FELIX PAYANT

A HANDBOOK THAT WILL PROVIDE HELP FOR THE ART TEACHER, THE STUDENT AND THE AMATEUR.



A COMPACT REFERENCE BOOK • UNDERSTANDABLE • OVER 200 ILLUSTRATIONS 168 PAGES 6"x9" • BEAUTIFULLY PRINTED • PRACTICAL • MEETS YOUR MOST URGENT NEEDS.



The two hundred illustrations have been chosen with care to give reality and clarity to the various sections of the text, and include many pictures of pupils and artists at work with various materials and mediums. Based on the idea that we are never as happy as when we are creating something, this book will answer many needs for amateurs, teachers and students in every field of art. Order yours now.

Paper Binding

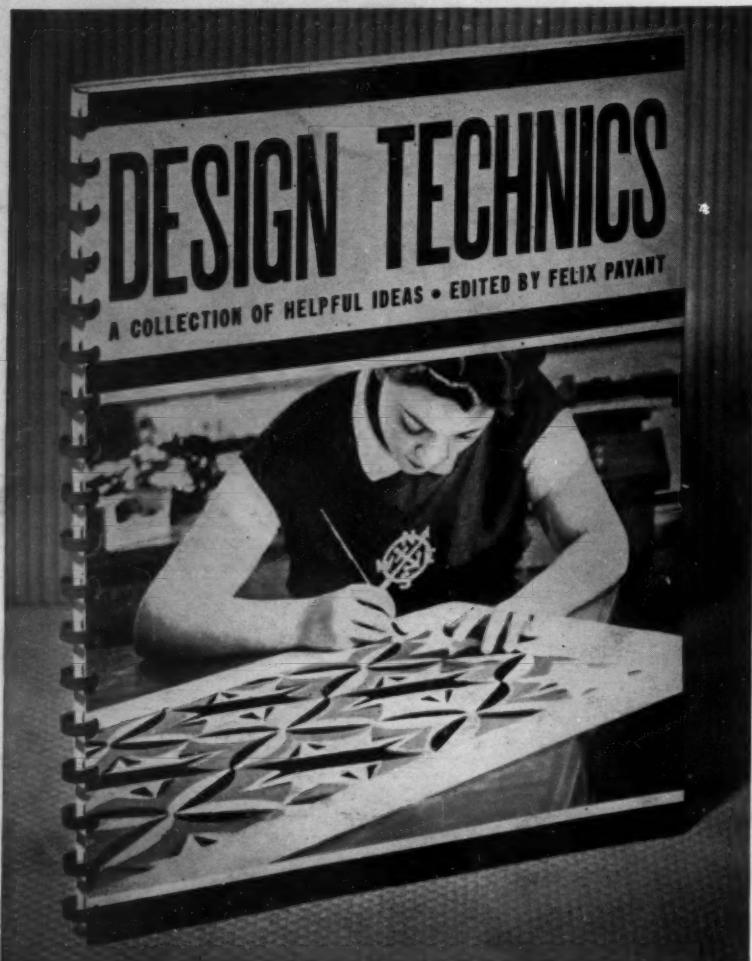
\$ 2.00

Cloth Binding

\$ 2.50

**DESIGN PUBLISHING COMPANY, COLUMBUS, OHIO**

# DESIGN TECHNICS



BY FELIX PAYANT

FILLED WITH  
HELP FOR  
BEGINNERS

52 PAGES  $8\frac{3}{4}'' \times 11\frac{1}{2}''$   
HEAVY PAPER PAGES  
STURDY BOARD COVER  
40 ART TECHNICS  
OVER 100 WELL  
CHOSEN ILLUSTRATIONS

**\$2.00 POSTPAID**

*Contains Sections On Following Subjects*

FREE BRUSH PAINTING • CONTOUR DRAWING • PAINTING WITH PENCIL  
THREE DIMENSIONAL DRAWING • CHARCOAL • FLAT LITHO CRAYON  
COUNTER CHANGE • SCRATCH BOARD • COQUILLE BOARD • TORN  
PAPER • CUT PAPER • COLLAGE • MONTAGE • PHOTOGRAMS  
SPATTER • SPRAYED DESIGNS • AIR BRUSH • DRY PAINTING  
STENCIL • WOOD BLOCK • LINOLEUM BLOCK • AMATHOGRAPHY  
LITHOGRAPHY • DRY POINTS • MONOTYPES • SAND PAPER MON-  
OTYPES • AQUATINTS • LINOLEUM MONOPRINTS • HELIO PRINTS  
TEMPERA COLOR PROCESS • SILK SCREEN • BATIK • FINGER  
PAINTING • CRAYON PRINTS • RHYTHMO-CHROMATIC DESIGN  
MOTTLED PAPERS • CRUMPLED PAPERS • CRACKLED PAPERS  
PUDDLE AND SQUEEGEE METHOD • OIL AND WATER METHOD ON PAPER

THIS REVISED EDITION IS AN IDEAL WORK BOOK

**DESIGN PUBLISHING COMPANY • COLUMBUS, OHIO**